

THE ETUDE

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GEORGE FREDERICK HANDEL

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The Making of a

I.

Or few can it be said with so much truth as of Handel, that the child is father of the man. In the child of tender years, setting up his will against that of a father determined to crush his son's passion for music—and in the end winning it, we recognize the same sturdy spirit, the same firm force of independence that characterized him as a man two-score years later. An alien, the object of calumny, intrigue, and satire; bankrupt in purse, in health, in prospects for the future—in all save honor and inspiration for his art—he refuses to own himself beaten as persistently as did the little lad of seven, trotting unobserved after his father's carriage until the stern parent is forced to relent and to give the child the journey he had set his heart upon. The audacity of the enraged impresario in threatening to throw the capricious prima donna from the window if she refused to sing the music he had written for her is the logical outcome of the daring that led the child, in spite of the command that he was not even to go where musical instruments were to be seen, to lug a clavichord to the attic of his home, there to enjoy in secret the art he was forbidden to practice publicly.

Seldom has force of character, as an element of greatness, been more strikingly illustrated than by the career of Handel. None of its manifestations—fiery energy, indomitable will, unshaken confidence in one's own powers, contempt for conventionalities, coupled with the less popular qualities of self-assertion and obstinacy, are lacking. In all these respects a curiously-exact parallel might be drawn between this master of the oratorio and Beethoven, the supreme figure of the succeeding century.

Reading the child's aspirations in the light of the achievements of the man, one might be inclined to blame his elders for their short-sightedness in ignoring his manifest destiny, if he did not remember the spirit of the age and the natural desire of the father to have his son make his way through life on a higher plane than that assigned to the musician. He himself was in reality a sort of upper servant. Though dignified with the title of surgeon, he was in truth a barber—of a superior order, to be sure, for he was employed at court as a *valet de chambre*; one



HANDEL MONUMENT IN WESTMINSTER ABBEY

By FREDERIC S. LAW

whose business it was to bleed, draw teeth, apply leeches and to perform other minor surgical offices under the direction of a physician, in addition to his ordinary duties. He had experienced the clagings of a dependent position, and no doubt wished something better for the child of his old age—he was sixty-three when the composer was born of a second wife, who was thirty years younger than her husband.

All things considered, the musician was no better off than the barber-surgeon in those days. The arts were dependent upon the favor of the rich and noble. Musicians who wished adequate subsistence were constrained to enter the service of royal or ducal houses, where they were regarded in the light of servants—servants, too, who had not the privilege of changing their masters when they chose. Even at a much later period Emmanuel Bach was detained in Berlin by Frederick the Great long after he had requested permission to depart. He could not take flight without leaving his family behind, and they being Prussian by birth were not allowed to leave Prussian territory without legal warrant, which was denied them. This being the case with those high in the art, the social condition of the musician in the smaller towns may be readily imagined.

Old Georg Handel designed his son for the law, not for a profession which he considered unworthy as the vocation of a man of dignity. Since the boy's early bent for music was so pronounced—he sang before he talked—the father determined to keep him aloof, so far as possible, from contact with the art that so inflamed his susceptibilities. He was not allowed to go to a school where music was taught; musical instruments were banished from the house; he was forbidden to go where they could be seen or

where music could be heard. Notwithstanding these prohibitions—or perhaps by reason of them—the child's little fingers were so eager to exercise themselves on an instrument that there was even some talk of mutilating them in order to make this impossible. His determination, however, was equal to his father's. In some way, probably by the aid of some sympathizing member of the family, he smuggled a small clavichord into the attic, and before his father knew it, had taught himself to play it. By the time he was seven, he was the wonder of the town for his precocious musical ability. One day, his father announcing his intention of visiting Weissenfels, where a son, the half-brother of the little George Frederick, was in the service of the Duke of Saxe-Weissenfels, whose court was renowned for its music, the boy begged to accompany him, but was refused. Nothing daunted, he ran behind the carriage until it was too far from home for him to be sent back, and then discovered himself. The father was obliged to yield and took him on the journey. This proved the first step toward breaking down parental prohibitions, for the Duke, hearing the child play, recognized his genius and spoke earnestly with the old surgeon on the folly of attempting to crush such unmitigable talent. These ducal admonitions laid an effect heretofore denied the boy's pleadings; on his return he was given permission to study with Zelenka, one of the most learned musicians of Halle.

In 1707, the old man died, but a sense of filial duty led young Handel to continue his classical course and even to enter the University of Halle as a law-student, at the age of seventeen. The offer of the position of organist at the city cathedral, however, brought him to the parting of the ways. He abandoned all thought of law and threw himself heart and soul into the practice of his loved art. But even a great man is dependent in part upon his surroundings. Before a year had passed, Handel felt that he had accomplished all that was possible to him in so quiet and retired a town as Halle; his wings had grown and he was impatient to try them in fuller and more musical lights. He determined to go to Hamburg, which at that time offered particular advantages to the aspiring German musician.

11.

Hamburg had the first theatre in Germany that was open to the general public; there operas were given in German free from the restrictions that prevailed elsewhere. The opera was the favorite amusement of royalty and nobility; it was confined to court circles and only the mightiest nobles had the right of entrée at court. It was exclusively Italian; among the upper classes opera in the vernacular was considered a barbarism; a German musician who wished to write an opera was obliged to write it to an Italian text and in the Italian style. It was in Hamburg that the first German opera received public performance, in 1678—a naïve production based on the story of the fall of man, an evident parody of the medieval Miracle Play. At the time of Handel's visit, the opera was in charge of Johann Keiser, a musician of rare attainments, who had illustrated such simple *Stappioli* (plays with songs) into a form closely resembling the Italian opera—that is, the dialogue of the play was replaced by recitatives which served to connect the series of florid arias called for by the taste of the time.

It can be imagined with what delight the young musician from Halle drank in the new and intoxicating atmosphere that surrounded him in Hamburg. He was introduced to unfamiliar forms of his art; one that had a decisive influence on his artistic development; a form that was destined in the future to bring him fame but to rob him of fortune, while serving as transition to the creation of some of the noblest choral works ever achieved by any composer. His great gifts won cordial and speedy recognition. He made friends with Johannes Mattheson, a man of remarkable endowments, who was connected with the opera as composer, conductor and singer, whose influence smoothed the path of the youthful aspirant. He secured his pupils and paved the way for the performance of his first opera, *Almira*.

A joint experience of the two friends illustrates a curious practice of the times. The aged Dietrich Buxtehude, organist of the Marienkirche in Lübeck, forty miles from Hamburg, wished to retire, and public competition for the post was invited. The young men journeyed thither with the intention of entering the lists, but when they reached Lübeck they discovered that the successful candidate must bind himself to marry the daughter of the old man. Since she was twelve years older than Mattheson, who was four years the senior of his companion, it was hardly surprising that both declined to proceed further in the quest. Such matrimonial conditions were not infrequently attached to similar opportunities; elegants, preceptors and organists were often expected to marry the daughter or widow of the previous incumbent. It is gratifying to add that the nature of the lady in question was not so brusquely rejected by all the applicants; a certain Schiedes-decker accepted both her and the organ with apparent readiness.

During his stay in Hamburg, Handel led a busy life—teaching, composing, playing the second violin in the orchestra, as well as the organ and harpsichord, in both of which he had surpassing skill. In 1705, *Almira* was produced with triumphant success. It contains one of Handel's best-known melodies, the "Lascia ch'io pianga" (There let my tears flow), in the form of a saraband. Afterward it was arranged in words and sung in *Rinaldo* and was arranged in Handel's early oratorio, "The Triumph of Time." *Almira* was quickly followed by his second opera, *Vero*, which was sung in German throughout. In the earlier work, the tastes and practices of the man for the relatives and Italian for the artist was observed. This was commonly done at the time and was defended on two grounds: that since the recitatives for the audience to understand them, while the singing in the smother and more melodious tongue, Keiser, seeking for a formidable competitor in the young composer, set the texts of these two operas himself and banished his rival's works from the stage; but he had long intended visiting Italy for further study and advancement and in 1706, left for Florence.

Italy was then the goal for all aspiring musicians—and but little wonder. Alessandro Scarlatti, in his opera, was preparing the way for the great oratorio, beginning half a century later with Haydn and Mozart; his son Domenico, two years older than

Handel, was laying the foundation of the free school of playing on keyed instruments through his remarkable works for the harpsichord; Corelli was performing a like service for the violin, besides materially advancing clearness and unity of form in purely instrumental music by the clarity and conciseness of his compositions. Handel became the friend and admired associate of all three. He already had the knowledge and erudition which characterized the German school; his five years' stay in Italy gave him the charm of a thoroughly vocal style. When he first came to Hamburg, Mattheson tells us that he had but little idea of melody; that the works he brought with him, mainly church cantatas and arias, were long and learned but dry. He was, however, quick to profit by the opportunity of studying the more condensed and melodious effects of the dramatic school; he made still further progress in that direction while in Italy, where his works, both sacred and

what intimate permission was broadly interpreted by the absence, who settled down in London with no apparent intention of leaving it. The trouble that came from this decision is mentioned on page 20, in connection with the incident of the "Water Music."

Thus far, though Handel had written much sacred music, it had by no means taken the form it was to assume in his mature years. His early works for the church show little difference in style from those written for the stage. The interest was in the main confined to solo voices; there was no trace of the mighty choruses which give such grandeur to his English oratorios. From the very beginning of his residence in England, however, there was a notable growth in the depth and dignity of his sacred music. This was, after all, much more in accordance with English taste and character than the opera.

In 1710, apparently, a stock company was formed to secure the establishment of a permanent Italian opera in London. Handel was appointed manager and when it failed, nine years later, undertook to continue it at his own risk. His patrons, however, cared less for music than for sensational stage effects and the equally sensational singing of exclusive singers. When their thirst for novelty was satisfied they deserted the enterprise. In eight years' time the unfortunate impresario found his health shattered, his fortune of ten thousand pounds swept away and himself menaced by threatened imprisonment for debt.

Before his ill-fated enterprise, Handel had been capellmeister for the Duke of Chandos, Handel had written his first English oratorio, *Esther*, which had received a few performances in the Duke's private chapel. Thirteen years later he produced it successfully to no less than six large audiences. The next year, 1733, *Esther* was followed by *Deborah and Abigail*, and thus began the noble series of oratorios that have made Handel's name a household word in the English-speaking world—eighteen in all, of which *The Messiah* stands first, closely followed by *Israel in Egypt*, *Samson* and *Judas Macabeus*. For a time, indeed, the oratorio crowded the opera out of the field and in the end enabled the composer to retrieve his fallen fortunes, in spite of not a few despicable attempts made by his enemies to prevent their success. In 1741, he composed *The Messiah* in the short space of twenty-two days and conducted its first performance early in the following year in Dublin for the benefit of that city's charities. This was in recognition of the warm appreciation he and his works had always received from the Irish public. Though impetuous, often rough in manner and unrestrained in language, his feelings were deep and easily moved.

Space is lacking to add anything further to this necessarily incomplete account of one of music's greatest characters, save that the last years of his life were clouded by the loss of sight. This affliction did not have the effect of banishing him entirely from the public; he played the organ and even occasionally conducted his oratorios at the harpsichord. To the old, blind man at a performance of *Samson*, listening to the complaint of the Jewish hero:

"Total eclipse, no sun, no moon,
All dark, amidst the blaze of noon—"

was a sight to touch the most insensible and moved many to tears.

Much that is so estimable in his operas, though containing many charming, truly exquisite details, were written for the taste of his day and are now forgotten. A little of his instrumental works still survives, but it is in his oratorios that the true Handel is to be found. It is hard to imagine a man who estimated the value of his work as an integral part of the musical year.

As to Handel's personal appearance we cannot do better than to quote Hawkins, the historian who says: "He was in his person a large made and very portly man. His gait, which was ever sauntering, was rather ungainly, as it had in it some of that rocking motion which distinguishes those whose legs are bowed. His features were finely marked, and the general cast of his countenance placid, bespeaking dignity tempered with benevolence, and every air of the heart that has a tendency to bepef confidence and assurance."

There are a number of portraits of Handel in existence, the best-known being the one by Hudson, of which the portrait that accompanies this issue is a reproduction. An interesting one, printed in 1720, represents the composer seated at the harpsichord.

HANDEL'S PLACE IN MUSICAL HISTORY

By LOUIS C. ELSON

THERE are two popular misconceptions regarding Handel which require to be banished from the mind of almost every musical amateur. One is that "Bach and Handel" or "Handel and Bach" were about the same kind of composers (a species of musical Siamese twins), and the other is that Handel's place in musical history is wholly determined by his "Messiah." Bach and Handel were almost opposites in the bent of their music, and had Handel never written the "Messiah," he would still have left a decided mark upon the progress of music in the world.

The points of resemblance between the two great contrapuntists may be set forth as follows: they were born within twenty-six days of each other; they were fine organists; they were the two chief composers of their time; they were Germans; they were great sacred workers; and they became blind.

The points of dissimilarity may be stated thus: Bach was twice married and had twenty children; Handel lived and died a bachelor; Bach lived modestly and quietly in his family circle; Handel passed the greater part of his life in the glare of publicity and in contact with the aristocracy; and finally, and chiefly, Bach leaned toward the older school of composition, while Handel faced the new dramatic style.

Handel and the Orchestra.

It is not too much to speak of Handel as having been a 20th century musician, born two centuries too early. Had he lived today we would find him experimenting d'la Richard Strauss, Hugo Wolf or Max Reger. As it was, he was constantly trying new orchestral effects and inventing new musical devices. It was he, for example, who first used horns in connection with the human voice. The French horn (without keys) had always been considered as a hunting horn until Handel introduced it into operatic scores, and there was a loud outcry against such a "young instrument" being allowed an orchestral place, when the composer first made the innovation. Handel introduced the contrabassoon into the orchestra, for the first time, in the coronation anthem written for George II, in October, 1727.

While other composers slighted the harp, which was then a semi-dramatic instrument, Handel wrote some prominent passages for the instrument, and in "Alex and Balus" he even introduced the mandolin, together with the former instrument. The clarinet, which was at that time often called the "shawm," and was but a primitive instrument, was also used by Handel, in his opera "Richard I."

In his use of the bassoons, scarcely any modern composer could surpass this pioneer of nearly two hundred years ago. If any reader will look at the second part of the great aria, "Revenge, Timotheus," he will find a most impressive three-part harmony, accompanying the words "Behold, a glory befall," given to the bassoons, a passage that fore-shadows the portentous bassoon passages which shudder in Berlioz's "Marche au Supplice," in the "Symphonie Fantastique." Handel made another exhibition of the ghostly power of this instrument in the scene where the Witch of Endor causes the specter of Samuel to arise, in the oratorio of "Saul."

Lute and viol di gamba were also employed boldly by this 18th century radical, and when it came to the regular stringed instruments he attempted all kinds of experiments. His use of the violin was practically a new thing in England when Handel first employed it. His obligato passages for violoncello were also novelties at the time. He also brought forth a new effect in his employment of trumpets in the "Water Music," and such numbers as "The Trumpet Shall Sound" (bass voice and trumpet) and "Let the Bright Seraphim" (soprano and trumpet) were as strikingly new combinations in their day as Strauss' bleating sheep, or Tchaikovsky's growlings of woodwinds are in modern music. In view of such important touches, it is not too much to call Handel the first modern orchestra conductor.

If it were not that with Haydn as "The Father of the Sonata," Bach as "The Father of the Fugue," Gluck as "The Father of Dramatic Opera," etc., music is too copiously supplied with "fathers," we should feel tempted to call Handel "The Father of the Orchestra."

Yet there are other reasons against this appellation. With all his experiments and his new tone-colors, the orchestra remained in rather a primitive state in Handel's day. He had to be sure, a much larger force of instrumentalists than poor Bach could ever venture to hope for in his Leipzig observatory. The latter once said that he would be well contented with any orchestra of twenty-four men, while Handel often had as many as that in his first and second violins. In spite of this, his orchestra was weak, according to modern standards. The harp and clarinet were, as already stated, only partially developed; the trumpets, narrower in tube and more brilliant in tone than ours, had yet no keys; the drawing trumpet (*tromba a tirarsi*), which had slides like a trombone but drew downwards the player, was unhandy.

Per contra, there are a few tone-colors which existed in the orchestra of Handel's time, which we would gladly see restored to the modern orchestra. There was the basset-horn, which had a funeral tone which is not found in our organization. There were the two deep oboes, the *oboe di caccia* and the *oboe d'amore*, both somewhat twangy, but having a striking tone quality. There was a *violin piccolo*, a solo

carried through from beginning to end. Nothing that Handel ever wrote attained the ingenuity or complexity of some of the numbers of the "Mass in B Minor." In simple dignity of eloquence, even his opera, "Almira," written for Hamburg, before he had ever seen England, contains many melodic gems, among them the beautiful "Lascia ch'io pianga," in the shape of a saraband.

Handel as a Borrower.

This instance of taking a melody from himself and changing it into another work was innocent enough. Less condonable was Handel's habit, when working rapidly, of appropriating to himself melodies of other composers, without any acknowledgment. He took in this manner many tunes of Urio, of Erba, of Clari, of Muffat and of other great and little contemporaries. Many of the choruses in "Jesse and Egypt" are plagiarisms of this kind; these are chiefly taken from a "Magnificat" by Erba. To cite a few other instances: "The People Shall Hear" is a melody by Stradella; "Egypt was Glad when thy Departed" is by Kerl; five numbers of "Theodora" are by Clari; the "Duet between the 'Dettiggen Te Deum'" are by Urio; parts of "Samson" are by Carissimi; and the list could be extended much further.

Yet Buononcini, Handel's contemporary, was obliged to leave England because of the disgrace he incurred by giving the name of a madrigal by Lodi as his own. It is possible that Handel's appropriations were allowed because he so greatly enriched what he stole. The madrigal of Lotti was reproduced by Buononcini without the alteration of a word or a note, while Handel always glorified any melody which he appropriated by treating it in a manner much greater than its original setting.

Yet the appropriation of an entire melody can scarcely be apologized for on the same grounds as the use of another's fugue subject, for the latter, in itself, shows no great originality, and the restricted field of fugue subjects is threefold, which is not the case with melodies. It was well known in England that Handel took "borrowed" melodies without acknowledgment, yet not even Handel's enemies, during his lifetime, charged this against him, whence we may assume that it was not held as dishonorable.

His own melodies, however, were often of the most beautiful type and generally superior to the tunes of Bach. They were not only beautiful but they were graphic and fitting to their subjects. Where can a greater outburst of joy be found than in "Rejoice Greatly." "He Was Despised" is full of nobility and sorrow; "I Know that My Redeemer Liveth" is a portrayal of the most absolute surety and confidence. Wagner, in much later times, fought for the perfect interpretation of poetry by music, but in Handel we already find something of the union of the arts, and his tunes are gloriously united with their text.

Handel Mannerisms.

There are, however, some mannerisms in his mode of working up climaxes. If he reads with critically examine "The Messiah," he will find that the composer almost invariably reaches his culmination in great choruses, by a sudden retarding of the tempo. The sudden conclusion of a minor composition by a major cadence is also a very popular in Handel's time. It is prominently present in many of Handel's compositions. It is called "the tierce of Pierciness." One seldom finds this Pierciness in Handel, but one can find the opposite, a sudden change from major to minor, in the last measures of "All We Like Sheep," and it gives a subtle measure of the shattered ending, which is in the adagio vein, above described.

Whenever a pastoral effect was desired, Handel generally dropped into 12-8 rhythm. It was again one of his mannerisms, yet it is always effective, as may be seen in the "Pastoral Symphony," "He Shall Feed His Flock," and numerous other examples.

One would wish to linger longer upon the many touches of genius displayed in "The Messiah," but that is to be the subject of another article in this issue of THE ETUDE, therefore we can sum up our estimate of the composer by confessing that, in spite of subtle than Bach, by confessing that the plagiarisms of melodies, but also by asserting emphatically that he was the most dramatic, the most melodic, the most grandly orchestral composer of his time.

HANDEL'S LARGO.

By RICHARD WATSON GILDER.

When the great organs, answering each to each,
Joined with the violin's celestial speech,
Then did it seem that all the heavenly host
Gave praise to Father, Son and Holy Ghost
We saw the archangels through their ether winging;
We heard their souls go forth in solemn singing:
"Praise, praise to God," they sang, "through endless days,
Praise to the Eternal One, and naught but praise."
And as they sang, the spirits of the dying
Were upward borne from lips that ceased their sighing;
And dying was not death, but deeper living—
Living, and prayer, and praising and thanksgiving.

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violin tuned a third higher than our violin, which must have been very effective in *obligato* passages.

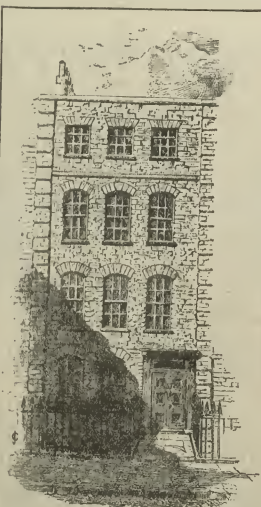
Handel's Dramatic Touch.

It will be seen, from the orchestral instances cited above, that Handel wielded an important influence quite apart from that obtained through his masterpieces, "The Messiah." Thanks to his Italian sojourn, he had acquired the ability to use superbly words and understood the value of a good tune. Therefore, his vocal solos are generally much superior to those of Bach, who treats the voice in the older manner as merely a part of the contrapuntal machinery.

It is true that in Handel's operatic writing to be deplored. There are many reasons for the presentment of the works which he wrote in this school, not the least of which is the absurd conventionality which ruled the stage in his day; but his constant labor in this field, developed his dramatic power, which he afterwards gloriously employed in oratorio, and in this he was also much the superior of Bach. For one such touch as "Ye lightnings, ye thunders," or "Barabbas," in Bach, one can find fifty or a hundred similarly powerful effects in Handel; and this was due to his long apprenticeship in operatic work.

Handel's Musical Science.

But if we rank Handel as orchestrally and dramatically the superior of Bach, the contrary holds true of his contrapuntal abilities. Bach's concerted music is frequently made up entirely of real parts



HOUSE IN WHICH HANDEL LIVED IN LONDON.
25 (FORMERLY 57) BROOK STREET.

Going down Bond Street from Oxford Street, the pedestrian passes Brook Street. If he is inclined to turn aside to this street, he will soon find a house (No. 25) on the left side going toward Hyde Park, upon which a tablet is placed. This is the house in which Handel lived for thirty-four years in which he died and where all his great oratorios (including the "Messiah") were written.

secular, created the utmost admiration. His opera *Asiopia*, which was heard in Venice by the Prince of Hanover, won him cordial invitations from the land. These invitations led him to Hanover and England. These invitations exercised a decisive influence on his after-life, for his return to Germany he entered the service of the Elector of Hanover, afterward George I of England, as capellmeister but only for a short time, being allowed immediate leave of absence to visit England.

III.

While in England he wrote *Rinaldo*, which was brought out on a scale of great magnificence and compared to the best of his time. London was more to his taste than Hanover and long after his return he applied for a second leave of absence to visit England. This was granted by the Elector only for "a reasonable length of time." This some-

The Instrumental Music of Handel

By W. S. B. MATHEWS

THE attitude of Handel toward instrumental music is at first view a little disappointing when we remember that he was one of four great men of his period. Bach, Haendel, Domenico Scarlatti and Handel were four giants in their way, each a composer and player of rare individuality. All alike were thoroughly schooled contrapuntists, capable of tugging upon any subject, improving figures if desired, and of giving to the impetuous product many of the charms of their most finished work. Moreover, while all were great organists and fluent players upon the clavier and harpsichord, perhaps Handel and Scarlatti were more fluent than either of the other two, great as was the great Bach.

Yet there is a most singular difference in their attitude toward instrumental music. Scarlatti was trained from childhood in operatic composition, and in his father's house he became educated in what we now call the "old Italian art of singing," which originated with the child Scarlatti. Handel began his career as an operatic composer with a distinct success, at the age of about twenty, and an operatic composer he remained all his life—merely changing the quality of his music from secular to Biblical subjects and calling the products of his later years oratorios. There is no special difference between the Handel operatic and his best oratorio music, beyond occasional flights of inspiration when a great text raised him above his own level, which was rather high for his time. Handel did not immediately gain admittance to the theatre, but when he did so his successes were many and great, and we must count him among the operatic land.

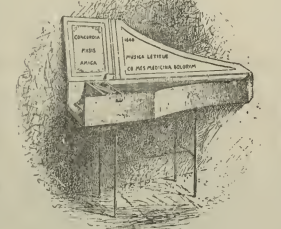
The distinguishing trait in the instrumental music of Bach is the orderliness, the "neatness," the almost identical note of most intimate unveiling of soul-states. Bach "compiled" his tonal ideals, we might say. From the organ he brought conceptions of massive grandeur and mighty polyphony; from the violin, conceptions of throbbing and pulsing melody, with an undercurrent of mystical contemplation; from the clavier, a conception of most sensitive fluctuation of tonal appeal, such as the harpsichord never afforded. All these sides of his musical nature came out and again into his clavier music; notably, for example, in the great "Chromatic Fantasia and Fugue." And above all, while Bach exercised himself in church compositions for voices to the full measure of his dramatic powers, this exercise was quite as contemplative and subjective as his instrumental music itself, since he had no capable church public to recognize the advanced beauty of so many of his ideas. Thus Bach remained from first to last at his best in his instrumental works.

Now Handel was in his life-time and remains today the people's musician. Who that dares to hear at the Boston Free Public Library the chorus of 10,000 singers with the great orchestra intone: "See, the Conquering Hero Comes," when General Grant entered, the emotion given the scene, with no more force than the occasion seemed to demand, can forget the thrill! There is another point of view from which this attitude of Handel comes out plainly. For example, in the "Messiah," the chorus "All We Like Sheep Have Gone Astray," renders in charmingly fluent counterpoint, two of the most beautiful of the time in thirds and sixths above the flowing bass, where each successive chord follows the bell-wether over the walls into pastures of dominion and sublimity in the turn, until we think Handel has gone astray as much as any sheep of the lost and led astray. Suddenly he arrests himself, and with the words: "But the Lord laid him upon Him the iniquities of us all," he takes up a mighty chorale passage, truly British in melody, Handelism in harmony and full of a mighty and heart-breaking pathos. It was this grand idea which Handel was preparing by all that intermediate and purposeless going astray through some six pages of score, or take again such an opening as that of the last chorus in the "Messiah," where at the words: "Worthy is the Lamb," we have precisely such a people's consensus of worship and grandeur as Handel stands alone of all composers of his time in feeling the possibilities of mighty masses of tone and of dividing that such a massing of tone belongs not to the confused word-mistures of fugue, but to a simple

strophic melody, mightily conceived. There is a glimpse of it in the chorus "For unto us a Child is born." The incidents follow the approved lines of the period in counterpoint and mixed up responses; but when it comes to the nature of that Child, on the words: "Wonderful, Counsellor, the Mighty God, the Everlasting Father," fugue suddenly becomes too formal; he turns again to this language "understand it is people" (as the prayer-book has it), in total forms so simple as to invite any, to require, all the people to join; and the more they join, the grander the effect. This is dramatic art, and the art of a fine vocal writer as well.

We will not find this sort of thing in the instrumental music. His temperament demanded a public occasion. It was the wife of a despondent Presbyterian preacher who described the dominie as having been "set in the key of D minor, *Andante moderato*." Now Handel seems to have been set in the key of A major, a good healthy key, and in *tempo ordinario*, a designation which meets us over and over again in his music.

Handel's music has been arranged, revised and added to by various composers, with greater or less success. It is possible that the products of his music might receive additions of the kind that great interpreters know how to give. We may imagine this from the universal appeal made by that modest little air which the late Theodore Thomas found somewhere in



HANDEL'S HARPSICHORD.

the instrumental music and transcribed for orchestra, the *Handel Largo*, a melody of a thousand. Here again it was a question not of the "How much," but of the "How." Thomas sang it as Farinelli might have sung it. And here we all loved it!

What interpretation can be given to this shown us from a different standpoint by Brahms' handling of one of the simplest. Look first at the Air in B-flat, in the first lesson for harpsichord (Peter, Ed., p. 4). Here Handel has written five little variations. But consider the delicious variations of harmony between tonic and dominant, with occasional bits of subdominant. In his treatment, Handel remains conventional after the pattern of the sixteenth, against an original motion of the sixteenth, and the second variation transfers the motion to the left hand. The third brings a triplet motion, fourth variation is transferred to the left hand in the give the left hand an equal chance. The fifth variation which is merely the reverse of the strength, and this again is transferred to the right hand. Then to discover what the air might have had in it, a century and a half more, we have Brahms' music education, look at the variations in Brahms' setting, which are easy enough for chorals in Brahms' hands begins by giving the theme precisely as all. Then he goes on; at times he changes the mode to minor; at other times, other things. The easy

variations are 1, 5 (in minor mode), 7, 4 (in trumpet), 11 (very quiet and charming), 12 (with interesting changes of mode), 10 (a *Siciliano*), and perhaps 25, if one has bravura enough. And in the omitted numbers are other wonderful unfoldings, all directly traceable to this noble Handelian root.

Another example of variations for study is found in the third lesson, the Chaconne in G, played at about the rate of seventy-two for quarters. The variations are plain enough, although there are no less than twenty-one of them: Nos. 9 and 10 are very artistic indeed. He is writing for three voices and in minor mode, and the work is musical to a high degree.

Handel's curious fluency is shown by his sixty-two variations upon the Chaconne in G major, in the same book of lessons. The theme is a short 3-4 air, which occurs later on, in variation 4, in much simpler form; and in variation 8 in a form which might be called reduced to the lowest possible terms. Many useful exercises are afforded by these variations, but the willingness of the master to content himself so long upon repetitions of the same harmony, and get so little new out of it, can only be explained by the aid of uncomplicated inferences as to the talent of the pupil—who probably was a prince of the grand young dukes, such as still remain to us in boarding schools, now and then. If one were to add some of these to a Handel program I would advise Nos. 10, 12, 24 and 37, which introduce new motives, and as many others as fancied. The piece is of second grade difficulty.

While discussing variations, we must not forget the famous "Harmonious Blacksmith" air and what Handel called "doubles," meaning thereof different figures upon the same melody and harmony. The term variation properly means more than this. In a double, such a thing as changing the mode and materially changing the natural expression of the theme could not occur. Other examples of these doubles are found in the Gavotte in G major in the 14th Suite (Peters, No. 4b), where the gavotte in 2-2, motion of quarters, is "doubled" later on in motion of eighths, and again accelerated to triplets of eighths. It is a pleasant movement of no more than good fourth grade difficulty.

The slow movements in Handel's instrumental music are always sarabandes, chaconnes and minuetts, the first being the standard slow form in his music. This form is always short, very serious, with a pulsation close around by the metronome (sometimes in half-note units, sometimes in quarters) and a good-voiced illustration may be found in the famous contralto air, "Lascia chi tu piangia," from "Rinaldo," a piece which occurs in every contralto album of classical selections.

In the sarabandes, the student will note the curious way the counterpoint has, now and then, of introducing passing notes before rests, the resolution following later. The Sarabande in G minor, from the 7th Suite (Peters, No. 4a), has this peculiarity, as also the trills which Handel introduced to keep up the interest in the melody where the harpsichord had not the necessary duration for the trills. This same suite has a passacaille or passacaglia, of strong counterpoint, but of very unusual measure form, which is almost always 3-4, but here 4-4. This form was almost always taken as the chaconne and sarabande, and almost habitually taken as basis for variations, as in the famous organ piece of Bach in 4-4 minor, where there are about twenty-five counterpoints to the same ground bass. One of the best sarabandes in the suites is that in the 11th Suite (Peters, No. 4b). This is in D minor, in chords, with a bass which moves contrapuntally at times, the whole being very impressive in its slow motion.

While we are upon this suite, I will set the attention to the Gigue (Jig) which follows, one of the shortest illustrations of the form, requiring only about a half-minute to play. It is written in 12-16, the first measure dotted quarter, or perhaps dotted halves, two in a measure, at the rate of about 84. Handel was very fond of this gigue motion, and occasionally creates very long pieces in it. For instance, the gigue in the 9th Suite (Peters, No. 4b).

Handel's remarkably less rich in gavottes than is Bach. There are several interesting examples transcribed from his orchestral pieces, a very pretty one in B-flat major, transcribed by Julius de Sylva (Schlimer), running to only two pages (fourth grade); also a bourrée (the next best thing to the gigue) by Arthur Foote (Schmidt), which is a very clever and pleasing piece (not difficult, fifth grade).

Dr. William Mason has transcribed a gavotte in G major; he calls it a "free transcription," because in it he has illustrated his theory that in consequence of Handel's always writing in double counterpoint of the tenth or twelfth, there is always a place in his music where the principal idea can be repeated in almost any manner, and the measure is a measure of measure. So here, beginning in the 9th measure, the note imitates the soprano a half measure later; and later on, 13th and 14th measures, the imitation follows a measure later. This is clever work, but one should be so little to make a summer in contrapuntal rules. This piece is fifth grade, rather high.

For rapid movements by Handel we have in the suites almost exclusively the allemandes and the courantes except the gigues, which invariably end them. The *Allemande* was a French conception of what the "German" ought to have been. It is a short form, generally of eight measures each half, in quarters, 4-4, with motions of half and quarter pulses, partlyfiguration, partly changes of harmony. The *Allemande* therefore requires excellent polyphonic habits, and all are difficult to play so easily and so much as to give the impression of a march. The allemande is usually marked by editors at about 72 to 84 for quarters, giving a velocity of close up to 300 to 400 notes per minute, which is quite fast enough for this kind of work.

The other fast movement of semi-serious character was the courante, usually in 3-4, at about the rate of 72 for measures, or perhaps not quite so fast. In these, Handel often has some very delightfully-flowing counterpoint. Among the more available illustrations I might refer to the Courante in G minor, 11th Suite, where the first movement might be as fast as 144 for quarters; the real measure is 6-4, two measures for one. In the 11th Suite there is a courante in 3-4 which goes at about the metronome rate of 80 for quarters.

Closely allied to these in spirit is the famous Chaconne in E, which occupies a place of a slow movement, as the chaconne regularly was, is here to be taken at about the rate of nearly or quite 144 for quarters. I advise the von Bülow edition because it adds marks of expression for contrast. It is a fluent and attractive piece. This chaconne is also from the 11th Suite (Peters, No. 4c), is developed in a great length, occupying in the von Bülow edition seven pages (fourth or fifth grade).

Pedagogically considered, the Handel instrumental music is available from the standpoint of the personal representation of the composer and as a model of a form of writing which is essentially contrapuntal in playing. It is good, healthy music, never profound, but always music.

There is yet another charming little piece which might well have found place in books of graded materials. It is marked Allegro, and occurs in the 14th Suite (Peters, No. 4c). I would take it at about 90 for quarters, which is probably quite a bit slower than Handel intended by his 2-2 and Allegro. It is a fine study and a really tasteful little piece (easy third grade).

I have just mentioned the famous "Fire" fugue in E minor, which opens the 4th Suite (Peters, No. 4a). This name was given by some fanciful Englishman who imagined in the three insistent quarters of the theme, the cry of "Fire! Fire! Fire!" after which Handel runs away in sixteenths with chromatic suggestions. It is a fine fugue, one of his best. Difficult to play well (seventh or eighth grade, and wants plenty of practice).

In all this instrumental music we must expect to miss what is now the universal note of pathos. Instrumental music was not yet developed. It gained its inevitable headway only during the last years of Handel's life, and became something like the artistic microcosm it now is, only when Haydn and Mozart had gone to their reward and the irrepressible Beethoven had done his work upon it. And we, in our turn, have inherited all this with the working of a century of musical sense, and the consequent old-fashioned simplicity and the restricted range. We cannot turn back the wheels of time. We must give Handel his standpoint, for he was a truly great genius, a most commanding personality in music. And while his instrumental music is generally considered as the same piece as his oratorio and operatic pieces, we must admit, as before, for the most part, samples. As samples, let us admire the texture of the fabric, the finish of the workmanship and the durability of the warp and woof—harmony and counterpoint of rare dignity and sterling quality.

APPRECIATION OF HANDEL.

SELECTED BY W. J. RALTEZEL.

"HANDEL is the one man whom I should like to meet before I die; and were I not Bach, I would wish to be Handel."—Bach.

"And I would say the same," said Mozart, with his habitual modesty, when he heard of Bach's remark: "If I dared to put myself side by side with two such men."

"Every musician should make a pilgrimage to London and kneel bareheaded at Handel's grave," exclaimed the impulsive Beethoven.

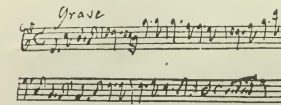
Handel knows better than any one of us what is capable of producing a great effect. When he chooses he can strike like a thunderbolt.—Mozart.

Haydn called Handel "the father of all the composers."

Domenico Scarlatti is reported to have said that he had not imagined that it was possible for any man to have played the organ as Handel did.

Handel possessed an inexhaustible fund of melody of the noblest order; and he was a true master of musical expression; perfect power over all the resources of his science; the faculty of welding huge masses of tone with perfect ease and felicity; and he was without rival in the sublimity of ideas. The unanimous verdict of the musical world is that no man has ever equaled him in completeness, range of effect, elevation and variety of conception and sublimity in the treatment of sacred music.—Ferris.

The examples of this [oratorio] form of writing which Handel has left us have gained for him the same preeminence in oratorio composition which Mozart holds with the opera or Beethoven and Haydn with the symphony. In them, too, can be seen, far more clearly than in his operas, the enormous extent of his learning, his vast perceptive powers and the extraordinary ingenuity which he brings to bear upon



From the Overture to "THE MESSIAH."

FACSIMILE OF HANDEL'S MUSIC MANUSCRIPT.

his art. This is especially discernible in the grand and massive choruses which move so pompously through these works. The resources of counterpoint are taxed to their very utmost.—Grost.

Handel stands preeminent in his art as a master of choral writing, and his works in their time exercised a greater influence upon English music than those of any other composer. Some of the noblest who followed in his path have been the warmest in the admiration of his genius.—Sharp.

If it be said, and it must be admitted, that many of Handel's compositions were critical moments in which the powers of genius are at their spring-tide, it is no less true that there are others which must be supposed to have been produced under the influence of the strongest enthusiasm, when the brightest illuminations irradiated his fancy, and he himself felt all that rapture which he meant to excite in others. . . . Until they were taught by Handel, none were aware of that dignity and grandeur of sentiment which only during the last years of his life there is a sublime in music, as there is in poetry.—Hawkins.

In his music we find the height of sublimity and grandeur, together with the perfection of sweetness and tenderness; the beauties of extreme simplicity and those of marvellous learning and intellectual power.—Whittingham.

Other oratorios may be compared one with another; the "Messiah" stands alone, a majestic monument to the memory of the composer, an imperishable record of the noblest sentiments of human nature and the highest aspirations of man.—Tipton.

Handel's peculiar merit was his breadth of writing. He understood, better than anyone who ever lived, how to contrast simplicity with complexity. Much has been said of his obtaining grandest effects by simplest means. It will be found upon analysis that the effects are produced by the sudden introduction of

simplifying into passages of complexity. In general, he retained the forms and style of the late 17th century, and the melodic dialect of A. Scarlatti; but in orchestration he was decidedly in advance of his age.—Davay.

Not in the rigid forms of purely church music, neither in the empty, superficial forms of the opera of his days, but in a noble, universal, human expression [the oratorio] lay the mission allotted to his exceptional genius to fulfill.—Ritter.

Bach remained German in art and exclusively national, while Handel enlarged his confines, and while preserving his own physiognomy, he learned and perfected himself at the school of the Italians. Bach is more profound and complicated than Handel; the latter uses simpler and clearer means. The first is more accurate in detail, while the second draws more broadly.—Vatersteiner.

Strongly marked rhythms, fluent melody and powerful climaxes are among the easily discernible elements of the greatness of Handel's choruses, but the deeper secret of their power is their admirable adaptation of old means to the promptings of a new spirit, of the noblest order; and Handel's music is largely because he kept always before him the necessity of achieving his artistic purposes with attractive means that his "Messiah" continues to be popular. The fundamental elements of popularity in music do not change radically, after all, and hence Handel's style, his majestic majesty without coldness, carried over to a lyricism of the sublimest quality draws us to him, the severity, the perfection of the form of Bach, the strength of his harmony, the originality of his orchestration and of his melodic ideas, the inexpressible grandeur which characterizes all his works obliges him to stand before him and contemplate him with admiration.—Lavoy.

Handel represents the union of the two spheres of art, the sacred and secular, which had been separated for 150 years. His works were, as Chrysander has modestly indicated, not a true ecclesiastical music.—Zeller.

In Handel, artist and man formed a complete unity but of such a nature that it was not the artist in him that shaped and conditioned his human existence, but the reverse. The artist in him was the servant or the tool of the man; his expression for his whole human impulse to activity.—Black.

Handel's mastery of counterpoint was equalled by no one of his time except J. S. Bach, and he was able also to impart a variety of expression entirely suited to the needs of his oratorio subjects.—Dickinson.

George Frideric Handel

HANDEL'S SIGNATURE.

Handel's influence over the men who were his contemporaries was great; yet he founded no school. All his works were performed as soon as they were written; and Handel, in the constant opportunity thus afforded to him of comparing his conceptions with their realization, his growth of mind was such that he surpassed himself more rapidly than he is influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is inimitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.—Marshall.

A small, sepia-toned portrait of Johann Wolfgang von Goethe, showing him from the chest up, facing slightly to the right. He has long, wavy hair and is wearing a dark coat over a white shirt with a cravat.

THE EDUCATION OF THE MASTERS

III

By HENRY T. FINCK

SCHUBERT

Like Mozart, Schubert is commonly supposed to have had a mind for music and nothing else. In *THE ETUDE* for October, however, I presented documentary evidence indicating that Mozart might have made his mark in other branches of intellectual activity had not music absorbed every minute of his time till he succumbed to the struggle for existence. In the present number I wish to show that Schubert, also, was a man with a more varied mentality than he usually gets credit for.

His School Education

Although the school in which Franz Schubert was placed when he was nearly twelve years old was a so-called "Couviet," in that choristers were educated for the court chapel in Vienna, it was by no means simply a school of music. Instruction was given also in writing, drawing, mathematics, geography, history, poetry, Italian and French; and Franz, as a matter of course, had to take all these courses. When his voice broke, in 1815, and he was of no further use to the Imperial Choir, he had an opportunity to devote himself to the higher classical studies. This, however, did not tempt him, because of his growing predilection for music. He spent a term at a normal school, in order to qualify as teacher, and then, for three years, he assisted his father in teaching the elementary branches in a suburban school. These years of drudgery must have seemed to him interminable for teaching—*even music teaching*—was not what nature had intended him for. Finally, he realized that for a fish the only natural element is water; so he left the school and thenceforth devoted himself to music.

Schubertiaden

Not entirely, however. He was fond of good company, and spent much of his time with his friends. These friends were by no means all musicians; there were among them officials, poets, artists, philosophers, men of brains and character, and a few of them were or became famous in their vocations. Yet Schubert dominated this intellectual circle so completely that the meeting soon came to be called *Schubertiaden*. On these occasions he used to play his new compositions but as no one suspected at that time that he was one of the immortal masters, this alone could not have explained his leadership. Schubert wrote afterwards that "the intellectual enjoyments of these lives"; and Schubert, we may be sure, did not hide his light under a bushel. He was particularly, too, as to the men who joined in the *Schubertiaden*, and whenever there was a new arrival he promptly wanted to know "Kann er was?" (Does he know anything?)

Schubert's Literary Tastes

For a time Schubert also belonged to a social union at which Homer and other authors were read. But these undesirable members, given to sausage and beer, increased in number; he promptly left, and probably finished his Homer at home. He was passionately fond of poetry and showed excellent taste in his choice of poems for his songs. If some of these songs desire to inferior verse, this is due partly to his efforts to please some of his companions by setting their effusions to music; partly to the fact that when the inspiration came over him he did not always happen to be at hand and so took what was available. He was too poor to own friends were poets, and they were too poor to have advisers in literary matters. No fewer than eighty-five poets are represented among his songs. The greatest of his works was in itself an education. He was the most favored by him. He himself wrote a few poems. He also kept a diary, but unfortunately it fell into the hands of a vandal, who displayed the leaves, separately to relic hunters. The few that have been saved contain some interesting moral maxims and musical thoughts.

Schubert's Musical Education

Concerning the musical education of Schubert, three things are of special interest. Like Mozart, he seemed to know most things before they were taught him. "The lad had harmony at his fingers' ends," said one of his teachers, while another, the famous Salieri, exclaimed: "He can do everything; he is a genius." Yet he worked hard at his lessons. But his best lessons were those he got through playing chamber-music at home and orchestral music in the "Conviet." This is the second point. The third illustrates his modesty. Up to the end of his life his friends kept nagging him about his alleged ignorance of counterpoint. As a matter of fact, there is much admirably melodious counterpoint in his works—his songs and particularly his orchestral and chamber-music. He had characteristic meekness; he believed his friends made arrangements, only a few weeks before his death, to take lessons in counterpoint of Rechter! It is one of the most comic and, at the same time, pathetic incidents in the history of music.

WEBER

Weber's Environment as a Child

It is not a mere coincidence that Germany's two greatest dramatic composers of the 19th century, Weber and Wagner, belonged to theatrical families. Early association with the doings behind the curtain taught them "how the wheels go round," and when they subsequently composed their operas, this knowledge of stage routine was of inestimable value to them. Carl Maria von Weber's father was the manager of a traveling opera company of which his children were members. Thus it came about that the young Carl breathed the atmosphere of the theatre from his childhood; the stage was his playground, the children of actors his playmates, and instead of playing, they played theatre.

To be sure, this was not the only kind of education Weber received. His father was extremely anxious that one of his sons should be a wonder-child, like Mozart (to whom the Webers were related by marriage), but he inspired him with hopes in this direction, but they proved anything but precocious. One day, his elder brother Fridolin, in giving him a lesson, became so exasperated at his lack of skill that he hit his hands with the violin bow and exclaimed: "Carl, you may become anything else you please, but a musician you will never be!"

The father, who was a self-taught musician (he was a virtuoso on the viola and the double-bass) and the mistake of not appreciating the value of strict, systematic instruction. Discouraged by Carl's uncooperative efforts to "dance before he could walk," so to speak, he tried him with painting and engraving; but poor Carl could no more point in oil before he had learned how to draw, than he could compose before he had learned the outlines of musical grammar. Luckily, at this juncture, a teacher was found who recognized the necessity of beginning at the beginning. This was Henschel, a good organist and oboe player, who took the nine-year-old boy in hand and made him do substantial, solid work. Carl did not like this at the time—it seemed so dry and prosaic; but in later years he realized what he owed to his first real teacher.

"As soon as my father said that my talent was gradually developing," Weber continues, "he provided for his education with the most loving solicitude. He took me to Salzburg, to Michael Haydn (the brother of the great Haydn), to Michael, a serious man was too listless. I learned little from him, and that with great effort."

These lessons lasted only a half-year, after which the young Weber moved to Munich, where Carl had estimable value. The older Weber held, quite properly, that "no one can learn to play, no one can compose a good opera, unless he can sing well himself." He could not have found a better teacher than "Valles," or Wallhausen, at the time the most famous singer in Germany, with a stage experience of 41 years. Besides giving Carl

private lessons, Valles admitted him to his Academy, where the young man soon distinguished himself both as singer and player.

In 1802, he accompanied his father on a trip to Leipzig, where he spent most of his time in collecting and studying theoretical works. Unhappily, he adds, a *Doctor Medicinæ* discussed musical theory with him and kept asking him *why* such and such rules were enforced; which plunged him "into a sea of doubts." But in all probability this attitude not only advanced his education but encouraged him in his commendable tendency toward slighting conventional rules when they interfered with the natural expression of his romantic ideas.

With the Abbe Vogler

A deep impression was made on Weber's growing mind by the Abbe Vogler, whose acquaintance he made in 1803. Vogler also had an aversion to pedantic rules of which no one knew the "why," and his influence confirmed Weber in his independent attitude. At the same time, Vogler was by no means an iconoclast; he fully appreciated the value of the works of the great masters. Weber writes:

"Following Vogler's advice, I gave up—though it was a great privation—working at great subjects, and for nearly two years devoted myself to the diligent study of the most diverse works of the great composers, whose method of construction, treatment of ideas and use of means we analyzed together, while I separately made studies after them and endeavored to clear up the different points in my mind."

Ganschauer used to say that merely to associate with Vogler was equal to taking a high-school course. Vogler did not fail to see at once that his pupil was a youth of exceptional gifts. One of the most helpful tasks he set Weber was that of assisting in elaborating the details of an opera he was composing at the time ("Samoritz"); it was excellent practice, too, for the student to arrange the score of this opera for pianoforte.

First Professional Position

Vogler must have also had opportunity to test Weber's skill as a conductor—probably at the rehearsals of "Samoritz"; at any rate, he was so confident of the young man's skill in this line that he recommended him—though only 18 years old—for the position of Kapellmeister of the Opera at Breslau. Weber, who was leading a gay and happy life in Vienna, was at first loath to accept this position; but after some hesitation, he signed the contract and went to fill his new post. He makes this reference to the move in his brief autobiographical sketch: "A new field for the enlargement of my knowledge of things from the educational point of view, and that his early successes had not given him that 'swollen head' which has ruined so many promising careers."

In 1810, Weber came once more under the influence of Vogler, at Darmstadt, where the aged master went through the works like a dog after meat. Meyerbeer also had, in the meantime, become a pupil of Vogler, who used to exclaim in later years: "Oh, if I had been obliged to quit this world without having educated these two men, what an anguish I should have felt! There is something within me which I could not get out; it would do it for me! What would Pergolesi, what would Fra Bartolomeo be without Raphael?"

Weber's First Musical Man of Letters of the Modern Type

Weber subsequently became one of the most original composers of all time, the creator of the Romantic school of opera. His eriver, moreover, is almost equally significant from another point of view. From his time, as Spitta remarks, the musician of genius, who was a musician and nothing more, became impossible in Germany. When he adds that "the characteristics which distinguish Mendelssohn, Schumann,

(Continued on page 36.)

Longevity of Musical Compositions

By EDWARD BAXTER PERRY

This question is often raised and seldom satisfactorily answered: Why do certain compositions live and others die? What secret, unnamable quality inherent in a given work secures for it universal popularity and practical immortality, while other contemporaneous productions, even by the same composer, enjoy only brief and limited recognition, and are soon buried in oblivion?

I believe that the presence of this quality or qualities is no subtle, inexplicable phenomenon of what we call genius, and that a careful examination will show it to be due to perfectly natural and clearly-defined conditions susceptible of intelligent analysis. It is only another case of the application of that universal law—the survival of the fittest. What constitutes fitness? In this instance, it is dependent upon precisely the same conditions that obtain in every other form of artistic production, namely: the presence in large measure and well-balanced proportion of three essential, esthetic elements: Perfection of Form, Charm of Sensuous Beauty and Content or Subject Matter.

These elements are distinct and readily separable, yet blend into the general effect, and together they make the merit and interest of any art work. They may be present in approximately equal or in infinitely varied degrees, according to the temperament, training and general trend of the composer; and the effect upon the listener depends on his ability to recognize and appreciate simultaneously, in larger or smaller measure, some or all of these elements.

Musical Form has to do with the rhythmic character and metrical structure of the composition, the



HOME, SWEET HOME.

relative length and arrangement of phrases and periods, the proportion of parts, the development of themes and counter-themes, the modulations, embellishments, cadences; in a word, the way it is put together. Its laws resemble closely those of prosody in poetry. Our interest in it is purely intellectual, scholastic. It gratifies our mathematical sense of symmetry, of the due relation of parts to each other, but it necessarily appeals almost exclusively to the trained musician, as a considerable degree of special musical training is requisite even to recognize its presence, still more to derive any real pleasure from it.

Hence the fugal, the apothosis of form, its highest development, in which the other two elements are entirely subordinated or ignored, while it appeals strongly to the admiration of the musical specialist, has very little interest for the general public; and the forceful expression of more or less definite, profound, the highest or worthiest type of composition in which the form should be merely a suitable body or vestment for the soul, and the soul should be in close touch with the broadest, most vital human interests.

The second element referred to, Sensuous Beauty, concerns itself entirely with the production of pleasurable effects upon the senses. Its means in music are sweetness and thrilling sensuousness of melody, smooth, rich, constantly-varying progressions of harmony, catchy, fascinating rhythms, all that can set the pulses beating and the nerves tingling. It is purely physical, like the color scheme in a picture or the mere rhyme jingle in a poem. It has nothing to do with the grouping or significance of the figures in

the one or the meaning of the words in the other. When judiciously used in music, it may have a secondary, indirect effect on the emotions through the physical organism, and is a potent factor in the artistic result, but often, especially in the poorer sorts of music, the so-called popular tunes, it stands alone, pleasing the senses merely as sweets please the palate of the child, soon wearing out its charms after a few repetitions, as sugar soon cloy the taste, having no more serious and lasting claim to our attention, and dying of its own insipidity. Nevertheless, as has been intimated, this element of sensuous beauty in due proportion may be, and often is, utilized most effectively by good composers in their greatest works, as one of the means to the artistic end. It is present in greater or less degree in nearly all of the best music. It is the element most readily appreciated and enjoyed by the general public; in fact, the only one which many persons recognize at all. Hence the all-too-prevalent belief among the masses and even among a certain class of musicians that it is the only legitimate factor in music, and that all music which might not be called pretty or lovely is necessarily worthless.

Thirdly, and lastly, in the order of discussion here, but really of paramount importance, is the element of Content or Subject Matter, expression or description, the true soul of a composition, the vital spark of mental or emotional experience or impression, which is embodied in the form, and enhanced and rendered additionally attractive by the sensuous beauty. It is the presence of this factor which alone gives enduring life and varied, human interest to any



FUNERAL MARCH—CHOPIN.

musical production, which alone justifies its title to be called an art work. We cannot too often or too vigorously repeat that art is *expression in form*, and music which expresses nothing, if there can be such, which I doubt, is not art, any more than are a number of beautiful colors spread haphazard upon canvas.

I am aware that this statement is likely to revive in the mind of some the old discussion that whether music can be or ought to be descriptive, but the whole discussion seems to me preposterous and absurd. It is based on ignorance of the province of music as an art, or of the basic principles of art, as such, or it is merely a quibble over terms. All music, good or bad, is descriptive, or if you prefer, expressive, in more or less satisfactory degree. There never was a period of good music written that did not express or describe something, if it were merely the passing, half-defined mood of the composer at the time.

What is usually called "descriptive music," and decided by many as that comparatively small class of works which deal with sights, sounds and occurrences in nature and in actual life, a class as distinct, but as legitimate, as narrative poetry in literature. But all music is the more or less direct and forceful expression of more or less definite, profound, mental or emotional impressions or states, whether we think of them in the abstract, as many prefer to do, or seek to find or imagine the precise personal cause of such states or impressions. Unquestionably it is the intensity or broad humanity of these impressions or moods, combined with the force, clarity and beauty of their expression, which constitutes the merit and secures the longevity of a composition, and the most ideal and immortal work is that which expresses most vividly and profoundly one or more of the strongest, most universal of human emotions; such as love, hope, sorrow, courage, patriotism, through the most perfect form, and enhanced by the highest, purest beauty of setting.

Thousands of songs have been written which from the merely melodic standpoint were more beautiful or rather "prettier" than "Home, Sweet Home," but with no genuine sentiment common to the whole race behind them, to give them enduring life in the world's heart, they have had about the artistic value and durability of the soap-bubble. A breath has made them and a breath destroys. Thousands of piano pieces have been written which possess greater sensuous charm than any of the Beethoven sonatas. They are popular for a month or a year, then die past all hope of resurrection, and justly, for they have no distinct anatomy, no dignified, scholarly diction, and, above all, they embody no worthy, permanent thought or emotion.

The work that lives must optimize the best and highest experiences in the brain and heart life of its creator, must be charged with the vital essence distilled from his most intense, most exalted moments. It must deal with real and profound emotions or exceptionally thrilling experiences, with which the race as a whole is in sympathy. The Chopin "Funeral March" will live when every trivial song and comic opera of the day, with its writer, has been long forgotten, because it expresses in perfect form and most beautiful tone-coloring a great tragic sorrow, common to human experience in all time, which the world's heart recognizes as its own. Generations yet unborn, to whom our now popular ragtime abominations will be a curious phase in our early barbaric stage of musical evolution, will welcome Beethoven's "Ninth Symphony," as voicing for them their own intricate, half-conscious moods of exaltation, in transcendental moments of divinely serious happiness.

In a word, then, the three essential virtues which make for immortality in a composition are Form, Beauty and Content, and the greatest of these is Content. It is this which gives to a work its poetic or dramatic interest, so that it appeals not only to the sense of proportion and love of sensuous beauty, but to the imagination, intelligence and emotions of the listener, arousing and stimulating them to intense and pleasurable activity, which is the highest mission of an art work.

In some cases, when this prime factor of Content is unusually strong or imaginative, the work will live on the strength of that alone, despite the fact that the form is crude and rough, and the sensuous beauty largely or wholly lacking. In other instances, more rare, however, when the content is simple and rather tame, but easily grasped by all, and the form is exceptionally perfect and treatment exceptionally beautiful, a composition will live by virtue of these elements, combined though in unequal proportions. But in the few greatest, world-famous masterpieces of music we find all three elements in fullest measure and well-balanced proportion, uniting to produce the most profound, lofty and lasting impression upon the great heart of humanity, which, in spite of poverty and seeming fickleness, its surface callousness and frequent follies, must and does in the end recognize true art and render its tribute of appreciation and gratitude.

The teacher may comfort himself if the greater number of his pupils have but moderate or even small capacity; nowhere is the harvest equal in extent year after year, so one must content himself with the general lot.—*Tegeler*.

I confess myself for three things in my works as a pedagogue: for the flower, the root and the fruit; for the poetic, the harmonic melody and the mechanical content; for gain in the heart, the ear, the hand.—*E. B.*

THE ETUDE

VINCENT D'INDY.

BY EDWARD BULLINGHAUS HILL.

In spite of the amazing versatility of Saint-Saëns, and the graceful fertility of Massenet, it is toward the so-called "younger school" of French composers that the eyes of the musical world are turned today. Among a group of such diverse types as Alfred Bruneau, Gustave Charpentier, Claude Debussy, Paul Dukas and Gabriel Fauré, besides the more unfamiliar names of A. de Castillon, P. de Breville, Henri Duparc, Charles Bordes and others, Vincent d'Indy stands out clearly as the leader, not only by sheer force of personality, but by the artistic quality of his varied achievements.

Vincent d'Indy was born at Paris, March 27, 1852. His family is aristocratic and wealthy; his father was an amateur violinist and was fond of music. D'Indy was brought up by his grandmother, Madame Theodore d'Indy, and it is due to her cultivated influence that his musical tastes were formed on serious lines. At the age of ten, he began piano lessons with Diemer and harmony with Lavignas, both professors at the Paris Conservatory, in which d'Indy continued to study until 1865. At fifteen, d'Indy became acquainted with Berlioz's instrumentation, and two years later he came to know Wagner's scores under the guidance of Henri Duparc, a pupil of César Franck. Then came the Franco-Prussian war, in which d'Indy served as a volunteer in the 105th regiment of infantry. For several years he had been studying law in a desultory fashion, out of deference to his family, but after the war he renounced the law for a musical career.

In 1872, he became a pupil of César Franck, both at the Paris Conservatory and as a private pupil, and thus laid the solid foundations of his unusual grasp of the technique of composition. In 1873, he made musical pilgrimages to Brahms and Liszt, and was even a pupil of the latter for a time. During several years following, d'Indy served in various practical capacities as second drummer and chorus leader of the "Colonne concert", and as chorus leader of the "Musique universelle". In 1885, d'Indy won the prize offered by the city of Paris with "The Song of the Bell," after Schiller, the text by d'Indy himself, for solo, chorus and orchestra. D'Indy was one of the founders of the National Society of Music, and after Franck's death in 1890, he became its president. In 1895, he was offered a professorship at the Paris Conservatory, which he refused. In 1896, he founded, with Charles Bordes, the conductor of the famous choir "The Singers of St. Germain," and Alexander Guilmant, the celebrated organist, a school of music on new lines, the *Schola Cantorum*, not, as some have believed, for a *capella* singing, but providing a thorough education in all branches of music. Its standards are broad and helpful, it wishes to produce true artists and not mere acrobats who juggle with technique. The *Schola* has been exceedingly successful; it is responsible for a considerable development in the direction of modern music at Paris. Moreover, it gives remarkable concerts, chiefly programs of little-known music, including operas by Monteverdi, Rameau and Gluck, church cantatas and oratorios by Bach, etc. D'Indy has published the first volume of a treatise on composition, with a new and striking plan; his treatment of the subject and the novel exposition of ideas show up at once the extent of his erudition and his unusual capacity as a teacher. He has also contributed not a little to a fuller comprehension of César Franck's artistic purposes and work as a teacher, by various sympathetic articles.

At present, d'Indy divides his activity between composition and the *Etude* Cantata. He has occasionally acted as conductor, and it is in this capacity that he is visiting the United States to conduct the Boston Symphony Orchestra in programs of music by Franck, Chausson, Fauré, Dukas, Debussy and himself, although he will perform in some of his chamber-music.

D'Indy has attempted all forms of composition, but it is as a dramatic composer that he reaches the highest level. In his greatest works are his operas "Ferial" (1889-95), "The Stranger" (1898-1902), and portions of his early "The Song of the Bell" (1883-85). "Ferial," although obviously modelled on Wagnerian lines, is, nevertheless, strongly individual, most characteristically French, and marvellous in its poignant emotion and intense dramatic expression. "The Stranger" is a more compact work, more concise in style and

economical in resource. It shows virtually no Wagnerian influence, and while there are some extraordinarily dramatic scenes, it is not so remarkable a contribution to French opera. Close in rank to the dramatic music are his two symphonies, Op. 25, No. 1, "On a Mountain Air" (with the piano as an orchestral instrument) and No. 2, in B-flat, Op. 57 (d'Indy has renounced an early symphony, Op. 5, entitled, "Jean Hunyadi"), a set of symphonic variations, "Festal," which are all skilful in construction, striking in thematic treatment and brilliant in orchestration, besides displaying individual poetic and artistic qualities. Other orchestral works by d'Indy worthy of special mention are his early "Vallée de la Trilogie," Op. 12, after Schiller; "Songe Fleuri," Op. 51, a "legend," a Fantasia, Op. 31, for oboe and orchestra, "on popular themes"; a suite, Op. 47, arranged from incidental music to Catulle Mendès' drama "Médée," and a Varied Choral for saxophone and orchestra, Op. 55. A still earlier work, "The Enchanted Forest," after Uhland, is not so individual, resembling similar works by César Franck. D'Indy's latest work for orchestra is entitled, "Summer Hours on the Mountain," in three parts: "Sunrise," "Afternoon" and "Evening." In consummate mastery of the orchestra, d'Indy is second only to Richard Strauss.

Next in importance is his chamber-music. Including an early piano quartet, he has written two string quartets, Op. 35 and 45, a trio for piano, clarinet and 'cello, Op. 29, "Songs and Dances" for wind



VINCENT D'INDY.

instruments, Op. 50, and a suite in the old style for trumpet, two flutes and strings. These are original in form, well-written for the instruments, not voluminous, and the best known are "Poem of the Mountains," Op. 15, and "Toujours de l'été," Op. 33. There are also three Romances, Op. 1, a Sonata, Op. 9, four pieces, Op. 10, three waltzes, Op. 17, Nocturne, Op. 26, and a Promenade, Op. 27. On the whole, d'Indy's piano music is less individual than his contributions in other departments. His best-written seven or eight songs, of which his "Fried Martine" is the most striking. Other compositions worthy of mention are the ballade "La Chevauchée du Cid," for baritone, chorus and orchestra, a "Lied" for 'cello and orchestra, Op. 19, a beautiful chorus for women's voices and piano accompaniment, for which d'Indy wrote the text. There are also motets, canticles, a church cantata, etc.

D'Indy's principles as an artist are developed from the teachings of César Franck, of whom he was the ardent disciple, not only as a teacher of composition, that as an artist and as a man. D'Indy's attitude is that of a self-denying apostle. His chief object is to serve as a compass in the deepest sense. To his high sense of duty in every way he unites an extreme obligation to give himself, he devotes himself, and he unhesitatingly to spreading the gospel of music as taught him by Franck. It is too soon even to predict d'Indy's

ultimate rank as a composer. In mastery of technique in various forms of expression, he stands very high; his originality and power are incontestable, while his reverent devotion to the memory of César Franck by word and deed is without parallel in this self-seeking age.

WORKING FOR SUCCESS.

"All the world's a stage," said the immortal William, and musicians are actors as well as those whose business gives them this title. The successful performer is, to a certain extent, an actor, though not generally recognized as such.

The histrionic performer is successful in proportion to his ability to take on a variety of moods and attitudes. He must assume mental attitudes and express these through the technique of his art. Before the external means available, there must be the mental condition. Now, the same is true, to a certain extent, with the musician. His clothing of technique is different, to be sure, the means of expression are different from the actor's; but there must be that same mental attitude. These means which enable the performer quickly to suit the mood soundness of the voice. The mind must not only be alert and acute, it must be willing; the performer must have not only knowledge, he must be willing to subordinate his own personality to the whim of the composer.

In this, he parallels the actor. The actor whose personality is continually injecting itself into his impersonations soon comes to the end of his histrionic possibilities. The same is true of the player or singer. He must sink the emotional condition which he would at the time personally prefer in the mood which would dominate the music, and he must change moods as willingly and as quickly and as completely as the actor. Doing this, he will be called a "technical" player, a performer of sentiment and feeling. Without it, he is academic, a technician, having the body but not the soul of his art.

In all this there is a suggestion for the new young player, to whom the idea probably may be new.

Reams have been written about the true secret of success. The ramifications of the subject are so many and so diversified in their leadings that any writer who attempts the theme is almost perforce led to a whole essay. The music student may gather much from all these essays and books, but the best of all aphoristic pieces of advice that it is well he should keep before him to the exclusion of all else, if need be. "Do something better than anyone else" is easy to say and easy to remember, but it includes a whole lot. Literally, it is impossible of attainment, but used as a high ideal, it is productive of great things.

The first thing is to settle upon what one is going to do well; then comes the continued shooting at that mark. Put in spare hours in thinking out a line in which you are going to excel; and then remember if you are to succeed you must be able to do that thing better than a thousand others who are striving toward the same end. If, after giving your abilities a careful weighing, you decide they are not such as to promise that pre-eminence, step out of the race and enter another where you are properly classed. Better succeed as a bank clerk than fail as a pianist; better a successful dressmaker than a tentative singer. Carefully classify your talents. "It is only a fool who never changes his mind." But, the final aim settled, hammer away with your last breath, be it piano, voice, violin, organ, or what not. Carry on the side studies of general mental knowledge without fail—don't be an ignoramus on general grounds—hold stick to that specialty.

In the present writer's student days, he was told to take a little singing, a little violin, a little piano and a little of a few other things to make up a well-rounded education. The result was too much diversity and not enough speciality. He gave considerable pleasure, a good sort of education for a rich man, but at the expense of the central pocketbook. The general knowledge that is hard on the grindstone comes to fellows who kept their noses on more successfully. The specialty is the thing that makes for financial success and public standing; the side studies give the larger outlook on the world, life and make a man more satisfactory to himself and his intimates. "Know everything of something" for public appreciation and "something of everything" for private enjoyment. Combine them if you can.

TWO WAYS OF TEACHING THE PIANO.

BY H. E. CROLIUS.

A FEW days before lessons began, I was sitting in my studio with unopened package of music before me from which I was going to make selections for the first week's teaching; but before commencing, I stopped to think over last year's work. As the pupils passed in review before me, there was not one who had not made progress, some more, some less, but all had been satisfactory; and with the resolution firmly fixed in my mind that this should only be a stepping-stone for still better things for the coming year, I proceeded to do the work of the first package, when the door opened and a fellow-teacher with a lugubrious countenance made her appearance, saying:

"Oh! this eternal grind is to begin again next week. How I dread it. But, good heavens! one would think to look at you that you had either come into a fortune of a million or so, or that the millennium had dawned and you held a commission for one of the highest offices in the Kingdom. Do you mean to say you enjoy the prospect before you?"

"I do! I love the work and shall be glad when it begins."

"And I hate it. I only wish I might never have to give another lesson. I would rather wash dishes, scrub floors, or even take in laundry work!"

"Yet you deliberately chose it as a profession, and now you must practice it; but whether nobly or ignominiously depends entirely on the spirit in which you do it."

"Oh! it is easy for you to talk! You have advanced pupils only, who are willing to do exactly what you require. It would be a very different matter if the most of them were beginners, and you were expected to make Rubinstein and Paderewski out of them, furnishing capacity with the instruction, as you go along."

"You forget that I served a long apprenticeship in teaching beginners, most of whom were very slow in learning, but from that very grind, and I admit that it was one, I gained the experience which enables me to overcome obstacles now. I never regret that part of my professional life. I learned some of the most valuable lessons from the pupils who had the least talent."

"Do you mean that I should regard these irritating things as merely as the rounds of a ladder by which I am climbing to something higher?"

"I do, and when you learn to take them as such, your aversion to teaching will disappear."

"Possibly, but not probably. I do not believe I shall ever reach that point until I am tired; but all the same, I realize that there is a great difference in our work. Your pupils are awake and mine are asleep; you make players to whom everyone listens with pleasure, and I do not. Can you tell me the reason of it? What method do you use?"

"Not any one in particular. I take the best things in all. Rigid methods, as a rule, make more mechanics than musicians. I study my pupils individually and adapt the instruction to their needs, developing the talent they possess, not expecting extraordinary things from an ordinary musical intellect, but insisting that each one shall give me his or her best in exchange for my best."

"What do you do with the idle and inattentive ones?"

"Idle pupils are not always stupid and sometimes they are sleeping geniuses; so I cudgel my brains to find something to interest them and when I do, they wake up and the results are more than satisfactory. Inattentive ones are harder to deal with, but I pay attention to the advice given by a shrewd observer to a preacher, who asked for the best remedy for an inattentive audience:

"Give them something to attend 66. Hungry sheep will look up to the rack if there is any hay in it."

"But my sheep are never hungry. If their listless, wandering eyes should even turn towards the rack, they would be instantly withdrawn before I got a chance to ask them what they saw there. They are not disinterested, though some of them are bright enough in other things."

"Are you sure you are giving them digestible food? Are the meals appetizing, properly varied, and served in courses? Not overworked with material, nor over-spiced with condiments?"

"I do not understand you."

"I mean that the lessons should be interesting, as well as instructive, with technic, studies and pieces

THE ETUDE

in proper proportion, each receiving due attention, and be thoroughly understood by the pupil, before the lesson is over."

"I am to do that always!"

"Are the condiments of praise and blame conscientiously administered, the latter as generously as is consistent with truth, the first justly, but not in excess?"

"I am sure in using the condiments that I am heavily handed with the pepper and that of the exact sort, and very economical with the sugar. I am not much too friendly with patience and the stock is soon exhausted. But how can I praise when nothing is well done?"

"Not according to your standard, perhaps, but it may be the best the pupil can do, and then you discourage and dishearten by withholding it. The standard of the teacher is, and always should be, miles higher than that of the pupil, but you must recognize his limitations while you draw him lesson by lesson to a higher plane."

"I never thought of that, but I recognize its truth."

"Then you must learn to conquer defects not by ceaseless fault-finding, but by cultivating the opposite virtues. There is nothing that will take the ambition as quickly and as effectually as sarcastic criticism. Have you ever noticed the good figure, fine carriage and generally distinguished appearance of Frank C.?"

"Of course. He is the Beau Brummel of the town."

"When I first knew him, he was the most ungainly lad I ever saw. He was round-shouldered, flat-chested, with the awkward shambling gait of a cow, accompanied such figures. No one ever spoke of his handsome face, or thought of his intelligence, but every one pointed out his defects. It was a mortification to him, and a grief to his parents, who sought every mechanical appliance the market only to be disappointed in its effect, and they finally gave up the case as hopeless. One day, I noticed a great improvement and asked his mother if they had found the right shoulder brace at last!"

"No," she answered, "it is all due to Mrs. H., who told me that she had seen the same brace elsewhere, saw if he would only develop it, and that could easily be done if he would take long breaths, throw his shoulders back and hold his head in a more erect position." It was exactly what the boy needed and he set about it with a will. You see the result! Now tell me, if you study your pupils as Mrs. H. studied them on your mind, not only just at the lesson hour, but at other times as well, you can find something in each of them to praise, and so lead to different results in your work!"

"I do not know. These are new ideas to me, but I promise to think them over and try them. I see, however, that I have discovered the key to the difference in our teaching. It is this: that while I have only been giving 'music lessons,' you have been teaching music, and building character at the same time."

MUSIC TEACHING AND GENERAL EDUCATION INFLUENCE.

BY PHILIP DAVENPORT.

THE power for influence which a music teacher exercises over the rising generation is such that it deserves more attention than it ordinarily receives from those pupils, magazines, and newspapers which are continually discussing the different phases of general education, and the responsibilities and requirements of the school teacher.

If the general public knew the educational influence which the music teacher has exerted on music, per se, there would be fewer "know-quick" methods, fewer "best teachers" in the world (1) and fewer unconscious teachers of various types. For who among the readers of THE ETUDE has not seen or heard the lightning and thunder of those charlatans who profess to get with their ignorant, not only of music, but of the commonest principles of education, they all thrive. And why? One reason is because the public do not appreciate what music teachers do as general educators, what their powers are, and what circumstances lend to a teacher of music influence over the child. These rules of thumb, beautiful, logical forms and from their development is so complicated. The way is clearly indicated. He who sees it not, will work in vain.

sion to perform among others than music teachers. Anyone who has the need of the services of a music teacher or takes an interest in music or general education in its broadest sense, needs a good musical journal. No incompetent teacher could teach very long in a family where the members read a good musical paper, and the good teacher will find the pupils who read such a journal much more intelligent and reasonable than those who do not keep in touch with the musical progress of the world.

The instructor of music gives to each pupil his concentrated attention once or sometimes even twice during the week. His pupils, as a rule, do not change very often and frequently he has a child under his guidance for two, three, or even five years consecutively. His position is given force by continual association with the parents. This lends power to the teachers in the eyes of the average young student. We all know how educators are continually deploring the force of circumstances which prevents school teachers and parents from associating more frequently and from exchanging ideas.

Lastly, and perhaps not least, music is an art. In the learning of any art, there is always a certain amount of emotional excitement. When the mind is receiving artistic impressions it is in a very plastic condition, and the impressions are more easily absorbed unconsciously. This is a well-known principle of psychology. It is therefore evident that the music teacher should be a person of systematic character, in dress, in habits, and in methods. Every lesson should have a well-defined beginning and end. An exact hour should be set for each lesson. Often we have heard an obliging parent say to a teacher: "A minute sooner or later does not matter, the child will be here." I wonder if parents and teachers realize that they are setting the children an example for unquiescent habits for their life. If precision about time is a necessity, such an understanding about time should not be permitted by the teacher, who should, notwithstanding, appreciate these well-meant indulgences on the part of his employer.

If a teacher would make himself a fit guide for the young, he must first mould his own environment. No one who does not help himself can ever hope to help others. Let the teacher surround himself with an artistic and educating atmosphere. Let him go often to see good pictures, read good books and visit the lecture room. The broader the music teacher in education, the more will he be in music; the narrower music teacher must narrow his sphere of activity in the art. We, who are continually deploring the lack of musical culture in others, must set the example for general intelligence, if we would have others risen to us.

There are some readers who may object to what we have said about the educational needs of a teacher, and say, what about the geniuses? The genius is a law unto himself, but they are quickly discovered. Many of the musical geniuses were men of superior conceptions in other respects, and the world's most famous players and teachers today are men and women of broad understanding. A perusal of THE ETUDE from month to month will convince anyone who doubts this. We should also remember that the average music teacher is not a great genius. No amount of affectation will make him so. What the common everyday world needs is practical, broad-minded music teachers, to bring the art where everyone may taste its sweets and be benefited thereby. The music teachers who are doing this from day to day, and there are many of them, exert a strong influence on the general education of every community in which they work. In fact, the day will come when this work will receive more general notice, when a helping hand will be extended to the teachers by the public, through the lecture room and through the secular and religious press. Certainly, the work they do is deserving of the most respectful recognition, heretofore refused. The educational influence they exert is a living reality in every community.

A PREDICTION BY SCHUMANN.

In the province of mechanical combination there is little room to be attained than the virtuosity of the present time have reached. We have nearly reached the limit in the achievements of Chopin, Liszt and Thalberg. Those who follow must, if they would win significant effect in their art, turn to simplicity, to the logical forms and from their development is so complicated. The way is clearly indicated. He who sees it not, will work in vain.

PRACTICAL IDEAS APPLIED TO THE
TEACHING OF CHILDREN.

BY KATHARINE BIRBOWES

IV

FURTHER SUGGESTIONS FOR CLASS TEACHING

The suggestions that have been published under the above caption are not intended to form a connected series of lessons, but to assist teachers who have no experience with class work, and who wish to try it, in arranging a plan of operations. A first lesson has already been sketched, and now the teacher must formulate her own plan systematically, using such of my ideas as suit the necessities of her class, and the conditions under which she works.

The first subjects to receive attention should be Audition, Notation, Meter and Muscular Development. I place audition first on the list because I think it the most important; although its results are perhaps not so quickly apparent as those of the other subjects mentioned, they are in the end far more valuable. Ear training develops the feeling for accuracy in pitch, it develops the feeling for correctness, it develops the inner musical sense, and, in fact, its results are so many-sided and so far-

teaching in the development of the musical nature that no earnest and progressive teacher can afford to leave it out of her work. It is especially applicable to class teaching, and if the system of marks described in a former article is adopted, the enjoyment and enthusiasm of the pupils become very keen.

The audition lessons being rather more difficult than any of the others, it is a good plan to give extra marks for especially good answers. Good text-books on ear training are noted or advertised in THE INSTRUCTOR, and any teacher who is not already familiar enough with the subject to teach it from her own knowledge, will find such a book very helpful.

NOTATION.

A first lesson in notation has been suggested in a former article, and I have found the plan described therein the most convenient and effective — so many that I have tried. This is to let the class copy the notation work, as it is outlined in that lesson, from the blackboard into their blank music books, while each one reads the piano lesson. This is not only difficult in this arrangement is the question of discipline. It is necessary, of course, to maintain sufficient discipline to keep the pupil's attention upon the work, and the teacher should be very firm on this point. I direct the class clearly to my classes that the whispering or noise of any kind is disturbing to the teacher and to the pupil at the piano; and then offer a special star for good behavior, at the same time taking away a certain number of marks for bad behavior. I direct the children see that the teacher means this, and that they must get the stars unless the latter are really deserved. I think that there will be no trouble on the discipline question.

The notation lessons should be carefully graded in difficulty, proceeding from the lines and spaces of the staff to the added lines and spaces above and below just as soon as those in the staff are thoroughly mastered. The lesson should also be practically applied by having the pupils read printed music, choosing for this purpose very easy studies at first, with bass and treble alone, and later on something with a very simple bass. Each pupil should be supplied with a sheet or book of such studies to take home, so that the reading may be part of the home work, as well as of the class work. Easy duets are suitable for the reading lessons, especially those which

have a simple part for the pupil and a more difficult one for the teacher. These can only be used at the lesson, however, unless the pupil has a musical relative at home, while the solo studies can be used without aid from anyone. This plan of notation study, comprising as it does, blackboard work combined with reading studies, will add wonderfully to the pupils' facility in sight playing, and there is certainly no need for me to enlarge upon the advantages of facility in sight playing to piano students.

Mean

The subject enters in order in Meter. This can be roughly but effectively illustrated on the blackboard by drawing a square or a circle and dividing it into halves, quarters, eighths, and so on. When the name of each fractional value is called, the pupils should respond by the name of the corresponding number character. The teacher should be called upon to divide the circle and the pupils required to copy it upon their papers or books. Then a table of relative values may be made upon the blackboard, and the pupils required to copy that also. It is not necessary, of course, to take all the note values for one lesson; in fact, it is better to teach a few thoroughly, and then resume the subject at the next lesson. The teacher must also be careful not to say, "How many half notes equal a whole note?" "How many quarter notes equal a whole note?" etc. If the pupils are not yet

MUSCULAR DEVELOPMENT.

There are many handbooks published on the subject of finger calisthenics or muscle drills, with descriptions and illustrations, which make them quit. clear and easily taught. These muscle drills rob the arduous study of technic of many of its difficulties, by preparing the muscles, and establishing mental control over them. They strengthen and make elastic the hands, wrists, fingers and fore-arm, and they are especially suitable to class work, as they can be practiced with a bright accompaniment of singing. Any song with a marked rhythm is suitable for the purpose, especially if written in $\frac{4}{4}$ or $\frac{3}{4}$ meter. H

enlarged in a former article upon the importance of singing for child students, and the muscle drills are valuable not only for their direct purpose of strengthening and developing the muscles, but as providing an opportunity for singing, and also for developing the sense of rhythm through the rhythmic movements of the hands and fingers.

THE STORY OF THE
"WATER MUSIC."

BEFORE Handel had settled himself in life he visited Hanover, and was so well received that he thought of locating there. The ruling prince, the Elector of Brunswick, offered him the position of court chapelmaster, which Handel accepted, on condition that he might have a vacation in which to make a trip to London. A year later he set out for that

WATER MUSIC.

(Reconciliation of George I and Handel. See page 10.)

sure of their lesson, the illustration should be again referred to, and the fractional values explained with its help, until this part of the meter lesson is thoroughly understood. Frequent copying of the divided circle or square and the corresponding note values will aid in making the matter clear, especially if supplemented by questioning.

When the values are thoroughly understood, meter signatures, measures and bars may be explained and illustrated on the blackboard. This can be done by drawing several bars at equal distances across the blackboard, and then explaining the meaning of exactly the same number of notes in each bar, thus forming a measure, beginning with half notes. Place $\frac{1}{2}$ before the first row of measures, and then explain that the upper figure of this meter signature tells how many beats each measure contains, and the lower figures tell what kind of note is to be played. Illustrate this on the piano by playing the notes with the following accent on the first beat of each measure, and counting one, two, one, two, one, two. This illustration will be more easily grasped if the pupils are taught to clap rhythmically on the first beat, and softly on the second, the last two measures being accented. $\frac{1}{2}$, $\frac{1}{4}$, $\frac{3}{4}$, and all other kinds of meters may be exemplified and illustrated in the same way. It is a good point to remember being that every lesson will be more thoroughly learned and the more enjoyed for being so.

As soon as the meter lessons are understood, several measures of meter should be added to the blackboard notation work, and as the pupils become more advanced, a great deal of variety can be introduced. One good drill, for instance, is to set the task of making several measures of the same kind of meter, but no two to be exactly alike, as this demands a great deal of thought and mental concentration. The pupils should be required to beat with their hands each measure of meter they make, giving an accent to the first beat, and they should also be required to play their measures on the piano, following out always the idea of practical illustration of every lesson taught.

THE BOY THOUGHT
WONDERED.

like most boys of his age, of the superior merit of football, baseball and cricket over all other interests; and comparatively unimportant occupations, such as writing compositions, preparing recitations in grammar, and history, arithmetic and geography. But still, he knew that turn about was fair play. His parent considered a knowledge of music as important an element of a liberal education as a knowledge of letters is general; he was allowed time for the sports he loved, and knew that he was expected not to let them interfere with his music any more than with his regular studies.

But as I have said, the Boy was wondering—how could hardly tell why, but the feeling of wonder—something entirely new to him—came up as he sat listening to the orchestra that evening. He was at a suburban park, where his father and mother had taken him; it was the last night of the engagement of a noted leader. It was already early in the fall, school had begun and he was to begin his music lessons the next day. This was the first time he had listened all day to the different combinations as they were played, but what he was hearing now seemed to touch some thing that he wanted to vibrate a chord that he had never felt before. He straightened up and listened with new sense, as it were—almost as though he were hearing music for the first time.

It had begun quietly enough; a single violin had taken up the theme, noble in character and beginning with a sustained note, accompanied by the other instruments in a series of soft, almost monotonous chords, from which the solo violin detached itself with a firmness and dignity that won the Boy's constant attention. Soon the music began to increase in fullness and power, until it was played by all the violins; the melody was triumphant and arpeggiated; the wind instruments sustained the harmony in full sonorous chords; the characteristic throbbing rhythm came throughout to the very end.

was carried through with a majestic cadence which played the full power of every instrument in the orchestra, the Boy wondered what made this music so different from all the rest he had heard that evening—for the most part selections from past ages—and the like—why it seemed to him; why it was so different from what he had composed it was a new thing for him. He had never before thought of music as being composed by any one in particular, and more than he had ever considered the authorship of the alphabet or the multiplication table. But the music seemed to him to bear a personal relation to him—it was almost as if some one had spoken to him—in an unknown tongue, to be sure, but with an accent and authority that awakened a deep and subtle understanding, which still could not be expressed for expression. It was a new feeling, he could not make it clear in his mind how he could understand it, in a way, and yet not understand it.

The crowd had obliged him to sit at some distance from his parents, at the extreme end of a row of seats entirely outside the music pavilion. On either side of him was light and noise; but he could see nothing and hear nothing. His eyes he could see, but his ears he could not hear. This may have been no slight factor in bringing about his unusual frame of mind; but light and glory below, the darkness and the noise above—the finite and the infinite—may be said to have made the music he had heard and the music he was hearing now. He had no program—in general or in particular—before him. He had no idea of considering programs superfluous—but he turned and looked at the one in his neighbor's hand. "Number 5," yes, that was it; and he read: *Largo*—Mendel. *Largo*—Mendel. He meant? He meant that he had played and that his teacher had explained

them as Italian terms signifying fast, slow, etc., but he had never troubled his head very much about them. He now wished that he had. And Handel—that must be the composer's name. Who was Handel? Where did he live? And did he compose more music like *this Largo*? For the first time in his life he thought of his music lessons with a feeling of anticipation. It was almost like looking forward to a Saturday match ball game—he knew that he could find out all that he wished to know from his teacher. Without knowing it, the boy had taken the first step—the one that counts—in his music world; for the first time music spoke to him in its own unmistakable language. Happy was he in having the voice of a master deliver his message.

day when his pupil met him with an alertness and interest very different from the prosaic, commonplace demeanor of former days. The glamor of the previous evening even brightened to the boy the tediousness of his scales; it had not occurred to him before that they were scales. The interest of which music, of which he had heard the night before, was made. When at the end of the lesson he asked, half-ahyly, who Handel was, and if he had composed much besides the *Largo*, his teacher recognized the source of this unwonted interest. He felt that he had now a fulcrum for his lever. He began his inquiring pupil briefly of Handel's life and work and gave him a little of the music which told the story of his life in a simple, so clear and



THE BOY HANDEL PLAYING IN THE GARRET

tractive that the Boy found it as absorbing as
"Zigzag Journey" or a Henty book.

He followed every detail with an attention to detail allowed nothing to escape: the child's early love of music; his teaching himself, when not mugged by a more than adult world; his first compositions, more than an amateur's, in the garret by some friendly hand; strings of which had been wound round with a view in order to prevent the sound from reaching the ears of the father, who was not to be allowed to know anything to do with an art which he looked down upon. How he rejoiced when he discovered the benevolent nobleman who on discovering the child's genius pressed him to his bosom and offered him the means of his education. He followed him instead of law, which the father's plan had designed as his career. And how long ago was that. More than two centuries. Still the child's interest began to flag. He was not to be followed by the young composer with unflagging devotion on his travels to the famous cities of Germany and Italy; the success of his operas, from one of which he had written the *Largo* for the piano, was not to be followed by his financial failure as manager of one of his operas, which led to the composing of that wonderful series of oratorios by which the world now knows him when he was a man of 40. He was not to be followed by the inspiration of them all—Messaiah's: how he had composed this mighty

in twenty-three days; how, when it was sung in London for the first time, at the "Hallelujah Chorus" the audience rose spontaneously to their feet, transported by the power and majesty of the music. Then came the sad story of his blindness, his death on the eve of Easter Day, 1759, his entombment in Westminster Abbey, the honor and reverence still paid his name in England.

All this brought before the Boy's eyes the living personality of the man—not merely the vague image of a great composer, shut out by his genius from participation in the common feelings of humanity. And when, the coming Christmas, he heard "The Messiah" no one listened more intently or with more fervor than he. Bible truths he had known all his short life—the story of the Divine Night, the redemption of the world by Love, the final triumph of faith over death—were invested by the music with new force and directness. Who shall say what such an experience may mean at the impressive age?

Indeed, to the Boy all music seemed transformed; it was no longer a mere enjoyment of the ear in lively tunes and catching rhythms. These had their place; but it was not in such music that he took the greatest enjoyment. The great heritage of the masters grew to be his: the cheerful measures of Haydn, the tender melodies of Mozart, the thrilling harmonies of Beethoven; little by little he even began to feel the nobility and grandeur that shone through the archaic forms of Bach.

And this appreciation and enjoyment of music in its highest manifestations, generally thought the birthright of the elect only, came from that moment of wonder as he sat under the stars listening to Handel's *Largo*.—F. S. Law.

EDWARD GRIEG. recently printed an article by Edward Grieg, the Norwegian composer, in which he gave some account of his early life. We give some extracts from the article:

"I could go very far back, back to the earliest years of my childhood. Why should I not go right back? What should hinder me from calling back the wonderful, mysterious intuition with which my arms stretched out to the piano to discover, not a melody—that was far off—no, it must be a harmony; first a third, then a chord of three notes, then a few chords, and then a combination of five, the chord of the ninth. When I found that out, my happiness knew no bounds. That was indeed a success. Later success ever stirred me like that. I was also

Grieg was not very fond of his school work; o means of avoiding classes that he devised was stand under a dripping roof or spout to get his cloth thoroughly wet. On presenting himself at the school he would be sent home by the master. As he says:

"You may guess that I played this prank pretty often; but when at last I carried it so far as to cover wet through on a day when there had been only light rain, my parents became suspicious and kept a lookout. One fine day I was caught, and made intimate acquaintance with the hench."

While still at school he composed some variations which he marked as Op. 1. He took them to school to show to one of his friends, but by some chance the manuscript fell into the hands of one of the teachers who knew something about music. He dismissed it as "stupid stuff." Could it have been this or some other early attempt at composition that caused the Bull to say to Grieg: "You are to go to Leipzig to become a musician?"

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he
and
the

GREENWOOD DAYS:
FRITZ.

* * *

We begin work early
Greenwood, our coun
town not many miles f

III. The Potomac River. A. M., then, of an autumn morning, when it is hard to resist the attraction of October air and sunshine and brilliant colors, the lands near by—at sighted distance, teacher and pupil need to leave themselves for the day's work.

From the bow window of my little parlor, I view for them in turn—my "music children," as I call them. Fritz is always the first. There he comes, study German boy of eleven years, trudging a mile having walked a good two miles from the "Schoolment," lately colonized by some half-dozen families of hard-working peasants from the Patherland across the seas; my pupil's home is the most pretentious of the frame houses skirting the woodland, and

THE ETUDE

22

father is the head man of the Lutheran colony. Fritz is a stoutly-built, broad-complexioned chap, with regular features, and a pair of steel-blue eyes that look steadily into mine when he talks, which is not often, though what he says is worth while.

"His always strumming on the organ," Fritz," was his big sister's introductory remark, as she ushered him into the music room that first summer afternoon; and the little fellow sat gravely in a straight-backed chair, blinking his eyes gravely as he listened to our conversation.

"Does he know his notes?"

"Oh, no! he don't know anything much; but as I was saying, if he will strum, he might as well learn how to play right; and pa's willing to give him a trial, being as he's the youngest, and mother's dead, come a year this summer."

"And you haven't a piano?"

"No, just an organ; but it'll do for Fritz," was the complacent reply.

I had visions of little Fritz patiently struggling under to sweet music from a worn-out and probably untuned cabinet organ; and my heart went out to the child. I could almost see the music longing he tried to conceal beneath his impressive little hands as his gaze sought and rested on the piano. That was the beginning.

As the summer passed, Fritz came and went as regularly as the clock struck the appointed hour. He learned his notes and his major and minor scales, not rapidly, but with the same earnestness of spirit evidenced at first; and one could feel the music love in his touch, slow and hesitating enough at the start, but later true and sweet, with the appealing quality that accompanies the musical ear. Once the theme took possession of him, the music was his own thereafter.

So the first year passed with its usual routine, brightened for Fritz by the atmosphere of his new world, and by the recitals in which he took part. His first recital was the grand event of his life, though his piece was but a simple "Evening Song."

There was no self-consciousness to mar its simplicity, and no faltering in Fritz's touch that day, as, dressed in his everyday suit of clothes, he went through his part with a look of bliss upon his young countenance.

But in his silent fashion, Fritz noticed that the other children were attired in Sunday best; and the next time a recital took place, he appeared flushed and triumphant in new suit bought for the occasion.

This time he played Mozart's "Don Juan Minuet" with expression, and to the delight of his father.

"I'll let him keep on; he's making something of it, isn't he?" asked the farmer, when the recital was over.

"Fritz has the music in his soul. I hope you will let him continue," the teacher replied.

Another summer passed; one day, the Lutheran preacher, making his headquarters at Fritz's home, heard the boy at the organ. The preacher was himself a music lover and an amateur organist; and he listened with interest to Fritz's playing.

"Why can't he learn some hymn-tunes and play for us at the services sometimes? We need an organist badly."

"So he might," said the farmer, rubbing his hands in a pleased way. "I'll ask his teacher."

This it happened that the Lutheran hymnal became a part of Fritz's music lessons, and before long (though it cost both child and teacher some labor) Fritz had mastered one tune and the Dorothea, and looked forward to playing the little organ at the small church on the edge of the woods near his home.

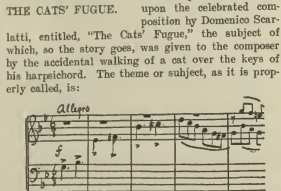
"Are you coming?" he asked me. "There's the English service at night; in the morning we have German."

"Yes, I'll go to hear my boy play," I said, smiling into his earnest young face. "You must do me credit, Fritz."

And I went, accompanied by some dear friends interested in the "Settlement." I stood beside Fritz as he made his first attempt at organ playing in

church; and he got through the hymn bravely, as I knew he would. In joining with them for the closing Dorothea, my heart could truly give thanks that I had been the instrument of launching upon his musical career their little Fritz. Who knows but some day he will be a power in the music-world—at least, his little corner of it!—V. C. Castleman.

THIS picture is based upon the celebrated composition by Domenico Scarlatti, entitled, "The Cats' Fugue," the subject of which, the story goes, was given to the composer by the accidental walking of a cat over the keys of his harpsichord. The theme or subject, as it is properly called, is:



Notice the abrupt and undistinct progressions, ending in a sudden scamper (in eighths) as if the cat



THE CATS' FUGUE.

became frightened at the sounds it had evoked from the instrument.

QUESTIONS. Who was Domenico Scarlatti? When did he live? With what great musician was he very friendly? What is a fugue? What great composer wrote a book of fugues?

THE ETUDE MUSIC CLUB buttons have proven a success. The first lot was quickly taken up by club managers and the reports show that the children are greatly pleased with them. We furnish six buttons free to every club organized and reported to us. These are intended for the officers of the club. Additional buttons may be had for 30 cents per dozen.

PIERROT'S CURIOUS DREAM. The Fairy had appeared to Pierrot, and touching him with her magic wand, had said: "What can I do to make you happy?"

And Pierrot had exclaimed eagerly: "I should like to hear music all the time—every day—the whole year through!"

"Your wish shall be granted; tomorrow shall see its fulfillment," said the Fairy, with a smile—and vanished like a shadow.

As Pierrot was finishing his twelfth hour of slumber, instead of the harsh ringing of his alarm

clock he heard soft, vague music which seemed to come from a distance. He listened as though in a dream and heard these words:

"Oh, let sweet sleep thine eyes enfold;
May angels thy blest dreams attending
Spin o'er thy head their threads of gold.
Sleep on, while slow the night is ending."

He recognized the cradle-song from Godard's "Jocelyn" and willingly obeyed the pleasant counsel. Before long, however, another melody rang in his ear:

"Sleep on more in idle drowsing.
Curtains drawn and doors fast closing."

Little by little this drew him to full consciousness with a delightful feeling of ease and comfort. As he glanced by chance at the table that stood by his bedside, he saw that the alarm clock had disappeared and that its place was taken by a charming statuette of the Fairy. In her eyes were figures which represented the hours and minutes, her lips were slightly parted as if about to speak. While Pierrot was trying to collect his thoughts and to remember what day it was, there floated from the smiling mouth of the image the spring song from Wagner's "Walküre":

"Winter's storms have waned to
the spring's soft charm—"

and he remembered that it was indeed the vernal equinox, March 21st. He was almost beside himself with delight at the thought that the Fairy had kept her promise and that henceforth his ears were to be continually regaled with music. As usual, he proceeded to the important operation of washing his face. Hardly had he looked into the glass, however, before a voice hummed:

"Ah! what a charming sight
I see in mirror bright!"

He smiled at the idea of being compared to the beautiful Marguerite in "Faust"—it excited his vanity pleasantly. After dressing, he went to the window to see what the weather was like. As he drew the curtain aside he was startled by hearing a tenor voice ring out behind him in the song from Audran's "Miss Helyett":

"Ah! what a point of view
super-er-r-h!"

It was five minutes at least before the last note died away, but it was certainly amusing, Pierrot thought. While he was considering what he should do that morning, he heard in ringing accents the song of blue above him and with the glance there fell through the air, distinct and clear, the melody from "Tannhäuser":

"The night brings calm and peaceful silence."

If the departed master had appeared at that moment, doubtless he would have paid dearly for the inspiration which led him to compose this particular song. As our suffering hero in despair cast his eyes heaven, he saw a twinkling star in the deepening blue above him and with the glance there fell through the air, distinct and clear, the melody from "Tannhäuser":

"O thou sublime, sweet evening star,
Gladly I greet thee from afar."

When Pierrot, panting, bewildered, stupefied, gained the shelter of his room, he sank exhausted into an easy-chair, his eyes wild, his head whirling. He fancied he saw a regiment of notes dancing a diabolical saraband before him; he was sure that he heard ten different orchestras playing at the same time ten different pieces. However, his mind gradually cleared; he finally became conscious that silence, hushed silence, was enfolding him with its blissful influence. Hardly had he realized this comforting fact before he heard the gay strains from Massé's "Wedding of Jeannette":

"At last alone and in my home."

This was the final straw. Pierrot felt his brain give way. To his terror, everything began to spin around him. A crash as of thunder rang in his ears, and—

And he awoke listening with rapture to the jangling tones of his alarm clock. The Fairy, his wish, his musical persecution had all been a nightmare which vanished before a ray of sunlight. Thereafter he unhesitatedly turned to all enjoyments abuse destroys

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THE ETUDE

pleasure, and, as he left home that morning for school, he hummed gaily:

"Enough is a feast; this lesson is mine:
Too much breeds disgust—no matter how fine!"

—From the French of Louis Rivière, by Frederic S. Low.

A MOZART BUTTON. The Beethoven button that the Editor secured for the members of

ETUDE clubs has proven so popular that arrangements have been made for a button with a picture of Mozart on it. These buttons will be supplied to clubs at the same rate as the Beethoven. Particulars in regard to it will be found on page 33 of this issue.

A CLUB SONG. The ETUDE wishes to provide an appropriate club song for the various children's clubs that have

been organized. We will give \$2.50 for the best set of verses suitable for a musical setting as a chorus to be sung at the opening of meetings, at recitals, etc. There should be at least three verses, eight lines each. This offer will remain open until April 1st.

CLUB CORRESPONDENCE. The Stillwater Musical Club met with Miss Helen in November. The class was divided into two grades, and each grade contested for a prize, which was offered for those who could play a piece from memory with the fewest mistakes. The points were fingerings, phrasing and general performance. Our class motto is 32 (sharp), which we have on a small pin. Our lessons are taken before the ETUDE. In our training we take turns at playing and in making the others guess the time in which the piece is written, and how many mistakes were made in phrasing, etc.—Alice E. Holden.

The pupils of Miss Grace O. Gerould have organized a musical club, consisting at present of thirty members, to be known as the "St. Cecilia Music Club"; our colors are blue and white. The following officers have been elected: Clarence Langeland, Pres.; Lona Greer, Vice-Pres.; Maude Case, Sec.; Angie Heverly, Treas. The club meets once every month in the home of one of the members. The time is spent in the study of the lives of composers, and usually a very interesting musical program is rendered, consisting by a feature of the work.—Clarence Langeland.

Sixteen of the pupils of Mrs. C. H. Castle met at her home and organized the Etude Music Club. The following officers were elected: Mrs. C. H. Castle, Pres.; Grace Cudworth, Vice-Pres.; Mamie Goodard, Sec.; Master Charlie Aldrich, Treas.; Mrs. Almer Shaw and Miss Lizzie Hauke, critics. Class motto: Stop, Look, Listen. Class colors: green and white. A very pleasant time was enjoyed and a nice little program rendered. All voted the club a success. Meetings will be held every two weeks. Life of Beethoven and a short musical program for next week, Thursday evening. Meetings to begin promptly at 6.30 and close at 8.30.

Our teacher showed us several pictures of St. Cecilia, and read us her interesting story, as published in THE ETUDE for December, 1904. We then solved some of the puzzles given on the CHILDREN'S PAGE OF THE ETUDE. Two of our members played selections on the piano. Then Miss Holman played Fritz Venzel, Op. 100, that was published in the M-Y issue of THE ETUDE. We all think a great deal of THE ETUDE; it is a friend. We want it always with us. We have some secret work in our club, having a password and a sign.—Lulu Black, Sec.

We have an ETUDE CLUB at Waynesburg College; nearly all my pupils are members and all read THE ETUDE. We meet once a month; as part of the program I explain the reading matter that will interest them. At the next meeting we shall have a game. I have organized a club among the younger members of my class; we have about fifteen members, and follow on the lines sketched out in THE ETUDE. We meet once in two weeks. At each meeting I take the life of one of the great composers, telling the children all that will be interesting to them; at the next meeting I expect them to tell me something that they remember about the composer, from the previous lesson; and I have proposed that they should have blank books and paste in a blue print of the composer, writing underneath what they know of his life and the chief of his works they have studied.

One evening we took one of the old masters and next a modern; thus we start with Bach, then Beethoven, next Handel and then Tchaikovsky and so on. We also have competitions in scale and study playing, sight-reading, etc.; some of the members play at each meeting and we have musical games.

I find the club an immense help in my teaching, and the children enjoy it very much; the parents all tell me how much more interest their children take in their music, since we have started the club. I find the hints in THE ETUDE a great help. I use Mr. Tappan's book on Biography.—Ada F. Bond.

On September 30th my pupils met and organized a club. The name chosen was "Marshfield Junior Music Club." We have only five members, but hope to have more and to do good work. At our next meeting we are to study intervals, and talk on Beethoven. We meet once in two weeks, on Saturday afternoons.—Cora B. Tilden.

The members of the "Young Musicians' Preservation Club," met at the home of their teacher, Miss Edna B. Jackson, Saturday, August 26, 1905, at 3 o'clock P. M. This was the annual meeting of the club since the organization of the society one year ago. The meeting was opened by roll-call, after which the secretary's report was read; then followed a review of the composers studied during the year: Mozart, Schubert, Mendelssohn, Handel and Bach. A composition written by each composer was played.

We studied the composers according to the date of their birth, beginning with Mozart and Schubert, in January. The officers elected for the ensuing year are: President, Lora McFarland; Vice-President, Neta Baldwin; Secretary and Treasurer, Janie Hanshaw; Corresponding Secretary, Lulu Black; Librarian, Martha Mellor; Musical Director, Lulu Renner.—Lulu Black, Cor. Sec.

WHAT MUSICAL INSTRUMENTS ARE REPRESENTED BY THESE PICTURES?

WHAT MUSICAL INSTRUMENTS ARE REPRESENTED BY THESE PICTURES?

The Etude

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This is a good time to indulge in meditation over musical work and what the future has to offer to musicians and to music teachers. What are the signs of the times? Is there promise of reward and public esteem of a nature to justify an ambitious, hard-working young man or woman in choosing the musical profession? Is the field widening? Is public appreciation of musical work and musicians on the increase?

In a general way, there is no reason for doubt on this point. Social life, art activity, liberal culture and the other elements connected with the work of the musician are holding the attention of the public in all the large cities and even in the smaller cities and educational centres. Industrial centres and the accumulation of wealth lead to a desire for a larger social life, and with this comes the patronage of art and artists. This is evident everywhere. And where any form of art is encouraged, music is sure to receive a liberal share.

Men are learning that business is not everything; women are learning that dress and the household responsibilities should occupy but a portion of their time, that the mind needs development not alone by study but by the development and the sharpening of the aesthetic sense; children are being trained to observe and to appreciate the best art; good reproduction are cheap and are sold everywhere; greater attention is paid to pure architecture; greater attention is paid to the principles; even the commercial standpoint are now judged from the art side, taste and good design, furniture and decorations are judged more in accord with good art.

Music is bound to be affected for the better by all elevation in the taste of the people in these general matters. What is needed is that musicians take the matter seriously and endeavor in all dignified ways to help the people to a better appreciation of true beauty in music. As Theodore Thomas said: "Musical art is an essential thing in making music popular." If the public could know the themes of the best examples of classical music as they know the same in "popular songs," they would value the former as readily as the latter. But while they hear the same or twice a year, in many cases, never. The teacher can make it part of his duty to music to see that his friends and particularly his pupils learn

to know something of the real treasures of the best music. They will do missionary work in their turn. Like other phases of our life, musical interest and appreciation will grow. It is up to every musician to do a share in helping on the good work.

The observer in educational matters cannot fail to be impressed with the fact that careful thought is being given to the matter of the musical training of children. The time was when children were expected to go through a weary grind of scales, exercises, "recreations," pieces, études, etc., and thus become players. Possibly they did become players, but they did not often become musicians. The children rebelled at the course of study prescribed for them, but in vain. The German "professor" who had gone through similar discipline under martinet instructors in his own home, could not believe that this course was not suited to American children. It was good for German children, and must be the right thing anywhere and everywhere. He told parents so with much emphasis. And parents heeded.

But the influence of another German of different ideas began to make itself felt in education. Froebel's principles gained ground and American teachers were quick to see the value and the applicability of these principles to the musical instruction of children. The reign of the old ideas was over. The children were to be studied and instruction to be adapted to their peculiar needs. It was not long before earnest men and women over all the land gave themselves heart and soul to the work. Elementary teaching lost its drudgery and was no longer considered suitable only for girls and supernumerary teachers. On the contrary, it has gained so much in recognition that it is considered as of the utmost importance and is attracting the brightest of young people, especially women, to its ranks.

We take this opportunity to urge young men and women who have chosen the musical profession to give thought to the matter of the teaching of children. There are many points to be studied. The children must be attracted, must be interested and must be held to their interest. The music given them to study will not do the whole work. Additional material must be had, devices to keep the children at the work, books, games, class meetings, recitals, clubs, etc. But if the teacher adds to these means the essential thing of good music, pupils will become good players, and little musicians as well, and parents will be abundantly satisfied. This *ETUDE* is in the field to promote musical work of the best character among the American children.

The season of 1905-1906 has fair to be a memorable one because of the great number of European musicians, pianists, violinists, cellists, conductors, vocalists, who visited the United States. A few of the names will suffice: Reizenauer, Arthur Rubinow, Dugan, Rachmaninoff, Safonoff, Kubelik, D'Indy, Ilmpernick, Gerardy, besides the array of foreign-born singers brought here by the opera. No one will object to these visits. If a manager thinks he can get money by arranging for concerts by an artist he is justified in doing so, whether that artist be American, German, French or Russian. The injustice, if there is any, lies in the fact that the public virtue and a degree of excellence that he does not always possess. It is an established fact that inferior artists have been brought here, and foisted upon the American musician who does not ask favors; all that either from the public, the manager or from musical clubs and other parties who arrange for concerts.

We urge our readers to a little patriotic feeling in this matter. If you spend \$1.00 or \$1.50 for a ticket to a recital by some foreign artist, do not refuse to pay by half that amount to hear some American who Leopold Godowsky played recitals in various American cities and did not always get good houses. Then he was only a teacher in a Philadelphia or a Chicago conservatory. Since then he has gone to Berlin and has been accepted at his true value, one of the greatest players of the day. Were he to return advertised as one of the great pianists of the world, he is really no greater than he was when with us. The difference is that he has become appreciated and has developed with that appreciation. Let us

show that we can honestly judge worth, no matter where found. Give the foreign musician his due, but do not withhold from a compatriot.

...

There has been a popular impression that the so-called "fads and frills"—that is, physical culture, music, drawing, modeling, etc.—introduced of late years into the public schools, have been regarded with disfavor by most parents; that they stand generally for a return to the simpler methods of a generation ago, when the traditional three R's held first and undisputed sway.

To test the question, the school editor of a newspaper sent out more than fifteen thousand postal cards to families in representative districts of Greater New York, asking for opinions on the desirability of continuing these supplementary studies. The result was a surprise even to the advocates of the new order of things. The replies received showed an overwhelming sentiment in favor of retaining it. Even the densely-populated East Side, where it might be thought that the struggle for existence would effectively kill all interest in such unpractical subjects, responded as directly and unmistakably as the quarters of the well-to-do. Physical culture was the most in favor. Then came music and drawing, with the manual art. There was more diversity in regard to sewing. A large minority thought that this should be confined to girls.

It is an encouraging sign that others besides educators are beginning to realize that a child cannot be kept long at a time on purely intellectual tasks without dangerous mental fatigue. The youthful brain requires rest through change of occupation, and this is best afforded by singing, drawing, modeling and the like. These give vent to the childish activity which otherwise is apt to manifest itself in destructive or mischievous tendencies. The children whose fingers are busy shaping clay or wielding the pencil will not be tempted to cut notches in their benches or to scratch their desks with nails. Singing, too, opens an outlet for the irrepressible spirits and restlessness under restraint that often leads a child to pull his companion's hair or kick his heels against work books, pin boards, etc. It is well to recognize its aid in the maintenance of discipline, which in the old-fashioned school was an ever-present problem. Nowadays we hear but rarely of the rebellions against authority that used to be characteristic of the old-time school.

...

These are small matters as well as great that will be taken as indexes of a musician's learning. In fact, the public is more likely to judge by the smaller things than by the greater. Consequently, if a teacher does not want to be misjudged, it behooves him to look after the little things. This is called out by a matter of pronunciation which came to the attention of the present writer, recently.

He attended a lecture by a musician who is well-informed, is skillful as a teacher and is worthy of a good place in his own community. The speaker showed much study and appreciation of his subject; but in the course of his remarks was so careless in his pronunciation as to leave in the minds of the cognoscenti a question as to whether it was advisable for him to appear before the public until he had looked after this feature of his work.

As a few instances, the following are quoted—trying to spell as he pronounced: *Allegro*, rubato, staccato, saraband, bolero, castan-net, Scharwenka, Paderewski. These are sufficient to illustrate the case.

Noradays, children are supposed to get the first principles of pronunciation of musical terms in the public schools; many get the same in their private music lessons. Naturally, when they hear such pronunciations as these from a teacher or lecturer, they immediately suspect that it arises from an ignorance which extends into all departments of that teacher's work.

As a matter of fact, it was probably carelessness, or the remnants of a habit of youthful mispronunciation. But such carelessness is not a thing young teachers should tolerate in their own work. Attention to detail, to the small matter, marks the good teacher. You know that old saying: "Perfection is made up of trifles," and perfection is no trifle. Perhaps that teacher's carelessness will help a hundred others to be careful—then it served an unexpected mission; who knows?

No 5560

ANDANTE ESPRESSIVO

FR OM

CONCERTO IN F# MINOR Op. 69

Arr. as Piano Solo by Erwin Schneider.

Ferdinand Hiller

M. M. ♩ = 56.

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Musical score for page 2, featuring six systems of piano and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic and includes a *piu f* marking. The second system also starts with *p*. The third system features a forte (*f*) dynamic. The fourth system includes a *dim.* (diminuendo) marking. The fifth system continues with piano and bass staves. The sixth system concludes with a piano (*p*) dynamic.

Musical score for page 3, featuring six systems of piano and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The third system features a *dim.* (diminuendo) marking. The fourth system includes a *dolce* (dolce) marking. The fifth system continues with piano and bass staves. The sixth system concludes with a piano (*p*) dynamic.

N° 5565

GAVOTTE in B flat

Transcribed by J. De Sivrai

G. F. HANDEL

Allegro con spirito M M $\text{♩} = 132$

f *mf* *f*

a) b) c)

p *con delicatezza*

f *risoluto* *il basso ben marcato*

allargando *cresc.* *p a tempo*

cresc. *f* *largamente*

a) b) c)

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p giocoso *rit.* *ff a tempo* *allarg.* *Fine*

il basso ben marcato

INTERMEZZO
L'istesso tempo

mf *p* *espress.*

mf *pp* *allargando* *D. C.*

d) e)

No 5127

LARGO FROM "XERXES"

Arr. by Preston Ware Orem.
M.M. = 60.

SECONDO

G. F. HANDEL.

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No 5127

LARGO FROM "XERXES"

Arr. by Preston Ware Orem.
M.M. = 60.

PRIMO

G. F. HANDEL.

SECONDO

Musical score for the Second part of a piece, featuring piano and bass staves. The score includes various dynamics such as *mf*, *ff*, *p*, and *fff*, as well as articulations like *cresc.* and *allarg.*. The piece concludes with a double bar line and the word "Finis".

PRIMO

Musical score for the First part of a piece, featuring treble and bass staves. The score includes various dynamics such as *mf*, *ff*, *f*, *p*, and *fff*, as well as articulations like *cresc.* and *allarg.*. The piece concludes with a double bar line.

A DREAM MELODY

C. DE JANON

Andantino M.M. $\text{♩} = 52$

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When the Lights Are Low

Reverie

Andanté comodo con espress. M.M. ♩ = 76.

H.Engelmann.

p *rit.* *a tempo* *lunga* *p dolce. cantabile*
pp *p* *pp* *p* *rit.* *a tempo* *mf* *p* *tranquillo*
pp *mf* *pp* *mf* *p* *mf* *p* *mf*

p *rit.* *a tempo* *mf* *tranquillo* *p*
Animato con espress. *p* *rit.* *mf* *p* *quiesco* *cresc.* *rit.* *passionato* *sostenuto*

f *mf* *p tranquillo*
 Tempo I.
poco rit. *p*
pp *cresc.*
poco rit. *a tempo* *f*
p *p dolce*
p tranquillo. *rit.* *pp*

Adagio M.M. = 72
 R. SCHUMANN, Op. 68, No. 30

p *f* *pp* *fp*
meno mosso a) *a tempo* *fp*

The Mountaineer's Call

GEO. L. SPAULDING

Allegretto con espress. M.M. ♩ = 48

mf

p

mf

p

mf

p

dim.

p

(Last time to Coda) C

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con anima

f

mf

pp

CODA

Nº 1995

The Light Is Growing Dim

Major A.F.R. ARNDT

Andante religioso

SACRED SONG

ARTHUR SHELLEY

1. The light is grow-ing dim, The day has ta - ken flight; And
 2. With me thou wilt be safe, Have faith; be of good cheer. I

through the gate a - jar I see ce - les - tial light. While
 lead thee to a place, A home on yon - der shore, Where

mind - ful of my sins, De - serv - ing not His grace, Nor
 wea - ry souls find rest, Where peace reigns ev - er more, Where

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Also published for Low Voice. High Voice.

wor - thy to ap - pear Be - fore His throne and face; I
 an - gels 'round the throne, All chant with one ac - cord, Their

Lento
 hear a voice pro - claim, Fear not for I am near.
 song of love di - vine, In praise of God the Lord.

Lento
 Refrain
 Ho - ly, Ho - ly, Heav'n and earth a - dore Thee;

Fa - ther Son and Ho - ly Ghost Bless - ed Trin - i - ty, Thy

cresc. poco a poco

scep - tre reigns su-preme, Thy King - dom has no end; The

cresc. poco a poco

ff. un - i-verse is Thine, Cre - a - ted by Thy hand. Ho - ly, Ho - ly

ff. Lord God Al-might - y; Three in One sub-lime, Bless-ed Trin-i - ty,

Bless-ed Trin-i - ty.

Largo

Nº 4993

WEeping FOREVER

LASCIA CH'IO PIANGA

(FATHER OF HEAVEN)

G. F. HANDEL.

From "Rinaldo"

Larghetto.

VIOLIN *p*

VOICE

PIANO *p*

Weep-ing for - ev - er, My lot so drear-y, Sigh-ing, e'er sigh-ing For'
 Las-cia ch'io pian-ga la du ra sor - te, E che so spi-ri la
 * Fa-ther of Heav-en, Fa-ther of Heav-en, in whom our hopes, our

p *mf*

lib - er - ty, Sigh-ing, e'er sigh-ing, Sigh-ing, e'er sigh-ing for
 li - ber - tà, E che so - spi-ri, e che so - spi - ri la
 hopes con - fide, Whose pow'r de-fends us, Whose pow'r de-fends us, and

mf

* These words are for church use.
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lib - er - ty. Weep-ing for - ev - er, My lot so drear-y,
 li - ber - tà. Las - cia ch'lo pian - ga la du - ra sor - te,
 whose pre - cepts guide. In life our Guar - dian, in death our Friend.

p

Sigh-ing, e'er sigh-ing For lib - er - ty.
 E, che so - spi - ri la li - ber - tà.
 Glo - ry be Thine till time shall end.

mf

Could I but sev - er
 Il duol in - fran - ga
 Fath - er of Heav - en,

p *mf*

These ties that wea - ry, From sor - row fly - ing, How blest I should be,
 ques te ri - tor - te de miei mar - ti - ri Sol per pie tà si -
 Fath - er of Heav - en, Fath - er of Heav - en, in whom our hopes confide,

From sor - row fly-ing, How blest I should be. Weep-ing for - ev - er,
 de miei mar - ti - ri sol per pie - tà. Las cia ch'lo pian - ga,
 Glo - ry be Thine till time shall end. In life our Guardian,

p

My lot so drear-y, Sigh-ing, e'er sigh-ing For lib - er - ty.
 la du - ra sor - te, E che so spi - ri la li - ber - tà.
 In death our Friend, Glo - ry be Thine till time shall end.

mf

PRELUDE from Suite No. 14, in G

by Dr. Hans von Bülow

G.F. HANDEL

Quasi Presto M.M. 132

The short trills here indicated, may be played in the following manner:

a) b) c)

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VOCAL DEPARTMENT

Conducted by H.W. Greene

HANDEL'S SONGS.

PERHAPS one of the most interesting problems that the historian faces is the extent to which the strong character under investigation is the debtor to his epoch. Or, on the other hand, how greatly the epoch may be indebted to the individual for its classification. Undoubtedly the influence may be said to work both ways. We often wonder how great men would have fitted into other epochs.

If George Frederick Handel had been a product of the middle or latter part of the 19th century and now were the days of his greatest virility and productivity, how would he and his works be received? Speculation of this sort is useless, but it brings into prominence one fact: The music of a genius rises above epoch marks, and must be viewed upon an independent plane of its own creating—which place crosses centuries with no diminution of power or sacrifice of individuality. The works of Handel are to be classified as of the art rather than of a period. Accident of birth made him a contemporary of Bach. The fatalist would say that Providence brought him forward in the early morning of the great musical day in order that his works could stand as a helpful example for all who should follow him.

To those who have studied his life, two things stand out with great prominence: one, the extraordinary diligence which enabled him to give to the



HANDEL, PROFILE VIEW.

world so much; the other, that the work to which he mainly devoted his life and which was his most spontaneous medium of expression failed to connect him in any great measure with posterity, while that upon which he placed the least value has made his name imperishable. His operas are no longer heard, and he would be lost in the making up of vocal programs of the present day, except for a few numbers which live in spite of their original settings rather than because of them. Perhaps the most prominent and best known of his works still in use are the arias from *Semele* "Where'er You Walk" and "Tyrannic Love" from *Susanna*.

When we turn to his oratorios an embarrassment of riches confronts us. Scores for every voice, effective for rendering, independent of their setting in the oratorio, are available. It has been said that if a young student, given a fair voice, will learn and sing the solo parts of the oratorios, the discipline and variety which they afford will be all the schooling necessary to perfect him as an artist. We may go farther and say, that let any young student make an exhaustive study of Handel's works in the range of his voice, and he will have met and profited by all the conditions necessary to artistic rendering.

Herewith follows a list of selections from Handel's works, which we recommend to the consideration of every student, confident that it will be difficult to make a list equally as good from any single composer. The English-speaking world cannot be too grateful that circumstances were such that so much of his best writing was done to English text.

1. Love Sounds the Alarm. Recit. and Air (Tenor). From *Acis and Galatea*.
2. See the Raging Flames Arise. Recit. and Air (Bass). From *Joshua*.
3. The Lord Worketh Wonders. Recit. and Air (Baritone). From *Judas Maccabaeus*.
4. From Mighty Kings. Recit. and Air (Soprano). From *Judas Maccabaeus*.
5. O Liberty, Thou Choicest Treasure. Recit. and Air (Mezzo-Soprano). From *Judas Maccabaeus*.
6. Total Eclipse (Tenor). From *Samson*.
7. So Shall the Lute and Harp Awake. Recit. and Air (Soprano). From *Judas Maccabaeus*.
8. Arm, Arm, Ye Brave. Recit. and Air (Baritone or Bass). From *Judas Maccabaeus*.
9. Sing Songs of Praise. Recit. and Air (Tenor). From *Esther*.
10. In the Battle, Fame Pursuing. Recit. and Air (Contralto). From *Deborah*.
11. Thou Shalt Bring Them In. Air (Contralto). From *Israel in Egypt*.
12. My Soul Awakes. Cancio d'aspetto. Air (Contralto). From *Admeto*.
13. Lord, to Thee Each Night and Day. Air (Mezzo-Soprano). From *Theodora*.
14. Hymn, Haste, Thy Torch Prepare. Recit. and Air (Contralto). From *Semele*.
15. Where'er You Walk. Air (Tenor). From *Semele*.
16. Angels, Ever Bright and Fair. Recit. and Air (Soprano). From *Theodora*.
17. The People That Walked in Darkness. Recit. and Air (Bass). From *the Messiah*.
18. He Shall Feed His Flock. Recit. and Air (Contralto). Come Unto Him. Air (Soprano). From *the Messiah*.
19. The Trumpet Shall Sound. Recit. and Air (Bass). From *the Messiah*.
20. Oh! Had I Jubal's Lyre. Air (Soprano). From *Joshua*.
21. Return, O God of Hosts. Air (Contralto). From *Samson*.
22. How Willing My Paternal Love. Air (Bass). From *Samson*.
23. Why Does the God of Israel Sleep? Recit. and Air (Tenor). From *Samson*.
24. Thy Glorious Deeds Inspired My Tongue. Recit. and Air (Baritone). From *Samson*.
25. Farewell, Ye Limpid Streams. Recit. and Air (Soprano). From *Jephtha*.

A NEW BOOK ON DICTION.

THIS aggregate of technical writing on vocal matters makes a sorry display as to value. It is indefinite, dissipative and arrogant. This is not altogether surprising, since so much of vocal phenomena is psychological, both in cause and in effect. The sense of touch, which is the accompanying result of vocal tone, is largely a cultivated sense, and is more often influenced by overwrought nerves and misguided prejudices than it is arrived at through the avenues of normal receptivity.

The question as to "What shall I read," that we are so often called upon to answer is therefore not an easy one, especially when the request expressly designates technical subjects. It is, therefore, most gratifying when called upon to review a work written for vocalists, to be able justly to give it unstinted praise. Such is our attitude to a recently published work by Louis Arthur Russell, entitled: "English Diction for Singers and Speakers."

Mr. Russell is no novice with the pen. His contributions to the technical literature of music have been many, but in this, his latest work, he has wrought with a combination of fineness and strength that hitherto has not been brought to bear upon this subject. It insures for the work a prominent as well as a permanent place among authoritative books on vocal technique.

The strength of the book lies in the skill with which its author insists upon a much disputed fact: that English is at once the most difficult and correlative the most beautiful of all languages for the singer and speaker.

A language bristling with consonants and multi-shaded vowels we can readily see may be the despair of the foreigner; but English-speaking students who read Mr. Russell's book will learn that being born to a language carries with it no guarantee of being its master; in short, every page points to faults common to most of us and suggests a way to correct them. The chapter on vowels, beginning on page fourteen, has been selected to mention of special value to the student, but it is impossible to particularize. Each subject is tersely and exhaustively presented, and so far removed from the labored pedagogic style that it is as interesting as it is instructive.

We hear much of diction; we read in the newspapers that a singer has had or good diction. We wondered what the critic really meant. We are now able to place our hands upon a book that not only answers that question but makes it possible for us to criticize the critics intelligently. Among the books that every student of singing should not only read but study seriously is: "English Diction for Singers and Speakers," by Louis Arthur Russell.

THE CONVERSATIONAL VOICE.

BY EDITH L. WINS.

SOME time ago, the present writer had the pleasure of a morning behind the scenes during the Parsifal rehearsals in Boston. Amid the noises of stage hands, repairmen, carpenters, etc., one could hardly expect the rehearsal to go on advantageously, and yet they did. The soloists came, one after another, into the theatre with a bright "good morning." Managers and assistants came and went, each with a morning greeting and cordiality in the eyes. Every one spoke of the rehearsal, quietly, and in low tones. It is wonderful how the human voice carries when it is pitched low. Basses and tenors alike seated the speaking voice deep, and there was no effort in it. There was a singular charm and resonance in the ladies' voices, Madame Kiry-Laine had a cold, but her voice sounded deep and musical in spite of that. Another thing impressed me, namely, the precision in the use of English, and attention to enunciation—even in common conversation.

Why is it that the American women whose voices sound low and musical are either singers, actresses, or teachers of oratory? Should not the educated woman everywhere possess a beautiful voice? Many times I have looked at a beautiful woman, and then turned away disappointed because her voice was thin, or coarse and vulgar.

The American voice (feminine) has an international reputation. It is often flat, thin, hard, tense, shrill—everything but musical. We may not, as a people, learn to make our tones round and full, but anyone can learn to speak without loud and rapid tones.

A sweet woman, thank Heaven, has quite frequently a sweet voice, but see how many good women have ugly voices! Actually half the people we know could lower their voices a whole octave, and what a saving of strength it would be! Enunciation, too, could be greatly improved by deliberation. Have you ever observed two persons in a hot argument? Note the pitch of their voices, each trying to overcome the other by sheer superiority of vocal organism. This is not only a cheap way of enforcing one's opinion, but it is ill-mannered. Indeed, it fails to give weight, oftentimes. Let us take a verse of poetry and set to work upon it. Note the prevailing tendency to begin every new line with higher pitch. Let us take the words, "Roll on, thou deep and dark blue ocean, roll!"—Say this line a half-dozen times, each time lowering the voice. It is really astonishing what progress one will make in a few days.

It is a matter of vital importance to present-day education that teachers, mothers, students, clerks—all women should cultivate the low, sweet voice. It is mighty in persuasion. As for its attainment, that requires only time and practice. You may say that it must come from within. Yes, there is something in that. If thoughts are generous, impulses noble, and desires good, the voice must be influenced by this inner culture, for one cannot separate culture and its outward results. Actors practice certain phrases, sentences and words long and diligently. They seek to make every play possible upon their

words, denotes the Impression upon their audience. A relative of Edwin Booth states that the great actor used to be heartbroken over some apparent failure when his audience fairly hung upon his words. He had so high a standard that he really thought he had failed in his conception of the rôle which he assumed, and yet he won a victory. Wesley, it is said, could reduce a congregation to tears by the mere pronunciation of a word.

What progress vocal aspirants could make if only they were to discipline their voices daily in conversation. And what power women in society, and in professional life, could wield if only they would study the manner and matter of their conversation.

The vocal aspirant who has a strongly musical temperament has quite frequently a high pitched, nervous voice. If she has not, the chances are that she talks affectively. The little exaggerated facial expressions, the nervous laugh, the unsteady words and phrases, and the abuse of adjectives, detract from the charm of conversation and from the beauty of the voice. How much better it would be if vocalists talked less and reserved their vocal powers for art. Just why they do not understand that English diction and the American speaking voice play no part in true vocal art, I cannot imagine.

Again, the singer should avoid exclamatory speech, as this warms the voice. She should avoid foreign words because they belong only to her song repertoire and not to daily conversation. Above all, let the singer avoid arguments, because argument engenders friction, and friction is an irritant to the voice. Next to leanness of soul comes beauty of voice, and the American singer who hopes to attain anything in art cannot neglect her modesty and tongue in conversation. Let us plead for schools of English in our conservatories and opera schools. Let us plead for the study of the conversational voice in these schools—and above all, let us plead for broader training of singers. The broadest vocalism is cultured vocalism.

THE SINGING OF ENGLISH.

It is apparent to the careful observer that the average singer slightly mispronounces for the sake of the vowels. Consonants, of course, do not affect voice production, and for this very reason they are often neglected. The function of a voice-producer is mainly to produce a voice, and, having done that more or less successfully, it is too often thought that the end is reached. The vowels make the tone, the consonants are the mere trimmings, so to speak. And so it comes about that, in many instances, for want of conscientious attention to the trimmings, the singing of real English is as far off as ever, or, if not, the vocal tone is affected. Taking the word "night" and assuming that the production of the word is all right, we have in the first case hardly any "n" and practically no "t," or in the second case too little vowel-sound, owing to the "t" being too precipitate and too pronounced, and a preliminary long dinging "n" which resembles the noise of a motor-car at a standstill.

The question has been raised as to whether correct pronunciation adversely affects the vocal tone to such an extent as to render it undesirable. There is certainly something to be said against the English adherence to the pronunciation of the speaking voice. This is plainly shown in church music by the generally-adopted custom of altering the pronunciation of two words in the singing of the Canticules. In the Magnificat it is customary to sing "Abraham," although this is not, perhaps, universal. Much more widely recognized is the custom in the Te Deum of singing "Of an infinite majesty." "Abraham," being a proper name of ancient origin, is capable of various pronunciations, but "infinite" with the long "i" is clearly a concession to vocal effect. Why is this? Because it is generally accepted that "ay" and "i" are difficult to produce vocally, the first owing to the "cramped" nature of the vowel itself, the second because it is so short that it is in principle, there is nothing to show what is the limit of adapting words to the necessities of vocal tone, excepting in case where the license is so extravagant that the English is unrecognizable. Thus sounding or falling by these almost universally adopted examples of tampering with the text, there is something to be said in favor of suiting the English language to vocal requirements. But undoubtedly in many instances this is overdone.

With regard, however, to more moderate mutilation of words, there is a point which one of our correspondents has brought to our notice. He says that by pronouncing the word "crooked" on the high G or "shrank" on the high G, from "The Messiah," as if "croaked" the benefit to the singer is astonishing, presumably from the point of view of producing a good tone easily. We go further than that and say that it benefits the listener also. The singer who "croaked" "croaked" but if the mouth be shaped to "oo" the effect will undoubtedly be "oo." Many similar examples could be given with precisely the same result, that though not pronounced according to strict spelling of the word, a slight alteration of vowel will, in these little deceptions are judiciously indulged in for the purpose of actually increasing the distinctness of the real English, and at the same time the vocal tone is improved, good rather than harm is done to both sides of the account.

A few lessons in elocution in conjunction with their vocal training would probably bring the improvement of distinct and correct diction home to every singer. —Musical News.

NOTES ON CHORUS TRAINING.

In view of the increasing interest in choral work and the lack of experience on the part of those who are making their first essays in this line, we reprint the following from an article in the *Musical Times*, written by Mr. Henry Coward, a successful English choral conductor:

The most unsatisfactory part of the average choral performance is the slovenly way in which words are uttered. This is owing to the inertia of the muscles of the tongue and mouth. Assuming that you get your choir to speak distinctly, then comes the difficult question of proper vowel sound.

In training a chorus, the conductor should insist upon singers saying their words apart from the music — he patterning the precise sound required, and then getting the same sound when sung to music. To do this is often very worrying and troublesome; but the living interest which these clear singing words gives the pieces performed amply repays for all the trouble. The initial and final consonants are also sources of weakness in articulation, but these can be overcome by exercises similar to the following:

- P. Please pay, pay, pay promptly.
- B. Big Ben broke Bertha's bouncing ball.
- V. Nell never went to the temple.
- D. Dear Dora danced delightfully.
- Th. Thin things think thick thoughts.
- Ch. These they then these those.
- C. Church chaps chirp chaps cheerfully.
- J. John Jones jumps jauntily.
- K. Kruger can't conquer Khaki.
- G. Guy gives good gifts gracefully.
- F. Fair firr's fancy French fashions.
- V. Vain Vernon vowed vengeance.
- M. Mild-mannered men make money.
- N. Nell never noticed Noah.
- R. Round rough rocks rugged rascals ran.
- L. Lion lilies like light.

Expression is generally neglected when moderate success is not achieved without considerable four pieces. For instance, it is much easier to prepare a "rough and tumble" though fairly accurate style than to get up one which is both accurate and makes larger demands upon the nerve-power of a conductor, even supposing that he has the mental grasp and poetic faculty to conceive the proper artistic interpretation of the music.

Many conductors fancy they have merely to observe the common pianos and fortes, crescendos and diminuendos of a composition, and then they are sure of a good expressive performance; but mere "light and shade" is only one of the many points that go to make "expression" in choral singing. The mechanical piano and forte choir-master becomes a mere band-leader rather than a conductor. The factors which go to make perfect expression in choral singing are rhythm, attack, phrasing (of both words and music), the sense of voice and balance between the essential or primary feature of the music, say in any one voice, and the incidental or secondary character of the music in the other voices.

The popular notion of rhythm is the giving of the strong accent at the beginning of every bar. This is perfectly true in theory, but if the accents are struck remorselessly with metronomic regularity they jar one's nerves and produce an effect similar to that

caused by the recurring jolt of the tramcar of the whirr of machinery. But, although there is the greatest objection to this too obvious recurrence of the accents except in such places as the grand stirring choruses, "He Gave Them Halleluems" ("Israel"), the presence of the accents must be heard throughout a piece so clearly that the rhythm, whatever it may be, is always in evidence, except when a temporary disturbance of it is purposely introduced. It is here that the skill of the conductor is most manifest. He will in some parts have the single-bar rhythm, in other parts he will, by means of crescendos or diminuendos, get a two-bar, or three, or four-bar rhythm; delicate changes in the pattern of the dynamics of each bar will be introduced; nevertheless, these and all the different points of expression should make the rhythm a constant pivot upon which turn the other parts.

It is the absence of this sense of rhythm which makes many pianoforte recitals wearisome and causes much singing to lack point. Many choral conductors are organists, grown so accustomed to lack of spring in the music they most frequently hear, that its absence does not strike them as it does the general public. Conductors must get rhythm, not the bald, rigid thing which reminds one of an architect's plan, but poetical pulsations—that is, with the corners rounded off—accents with an "atmosphere."

Good attack is of such vital importance that if it be absent there is very small probability of the performance being tolerable, let alone pleasing. But the attack I refer to is something more than the ordinary firm striking of notes. It is the crisp, true and forceful ejaculatory of notes sung so as to endow the sounds themselves with vitality, vehemence and dramatic power quite apart from the words, although words often require this forceful treatment of the music.

Under phrasing comes the management of light and shade, piano and forte, but used in such a way as to secure just proportion and contrast between the various sections of the composition. As to what can be done by proper phrasing, recall the brilliant effect of the accelerando with its subsequent rallentando to the normal tempo of the choral part of "I waited for the Lord," from bar 71 to the re-entry of the solo voices; the exquisite effect of the ritardando and pianissimo at the close of "O Pure Heart" ("O Pure Heart"); the imposing dignity of the broadening out at the final of the men's chorus at the end of the prologue; and the overpowering majesty of the swell at the 13th bar from the end of the epilogue of the same work.

Objection may be raised to these effects on the ground that they are not indicated in the score. The answer to this is: Composers at the time of writing do not always realize all the possibilities of their music.

Tone-color of voice is destined to play a most important part in the choral singing of the future. The wholeness of tone that words were merely pegs on which to hang certain conventional melodies is now a thing of the past. People are awaking to the fact that distinctness of words is of vital importance. Distinctness of articulation alone is not sufficient to meet the artistic needs of perfect interpretation. There must be appropriate shading of voice—now bright, now sombre, now threatening, now persuasive—and so on in the past, even at our principal festivals, the same unemotional quality of tone. The music must be full, grand and sonorous, but this will not suffice.

Conductors will have to realize that above and beyond the words there is the more important point of the thought expressed by the words, which merely form the shell, while the thought itself is the kernel. Recognizing this, they will not have to use the same quality of voice for "Mary had a little lamb" and "Stone him to death"; and they will take care that there is a difference in vocal color between "He watch over Israel" and "Unbar the door, murderer."

As to the size of the choir, the bigger the better; but a good working basis is for a choir to occupy about twenty per cent of the seating capacity of the concert hall. Of course, if one can not get so many singers, a smaller proportion must do. With respect to the proportion of parts, I prefer the basis to be twenty-two sopranos, twenty alto, nineteen tenors and twenty-one basses. I like a bright sky and a firm foundation.

Conduct as much as you can with the eye. A look toward a part—each member of which takes it for granted that he or she must be looking at the conductor—I find to be more potent than any other sign, as it seems to establish perfect sympathy between performer and conductor.

MADAME ALBANI ON SINGING.

Is a recent number of the *Strand Magazine*, Madame Albani offers advice to aspirants. Here are some of her points:

Study not merely the notes, but the intention and meaning.

Think out your song; knit it together and gather it up.

It is not necessarily the prodigy that reaches fame. Perseverance has a great deal to do with success in music.

Study slowly.

Avoid mannerisms. Affectation is marvellous.

Only the strong should become singers or actors. The wear and tear of travel plays havoc with weak constitutions.

Breathe properly. Never sing more than twenty minutes at a time.

If the student's method be good, nothing will injure his voice. Learn the right way to sing, and Wagner can do you no harm.

Progress is slow. Not even from month to month can you gauge progress. After five or six months you may perhaps look back.

The singer should be surrounded by a good teacher. There are many incompetent teachers in Italy.

The singer should have enough money to support him or herself during the period of study.

No reputation is so high that it cannot rise higher. Self-complacency is fatal.

The artist must be both born and made.

But the voice is born and not made, though it may be considerably improved.

The singer must practice daily, and must live as an artist, listening to other singers, cultivating a love of books or pictures.

They sing best who love best all things both great and small.

Master your part by study, by the imagination, by thinking and dreaming of it.

Introspection is bad; think of the character you have to portray, not of yourself.

HINTS FOR PUPILS OF SINGING.

BY A. D. DUVIVIER.

It is so unusual for a person having a beautiful voice to have a perfect, or even a good, natural method of voice production as well, that we may class such instances as remarkable and deal only with average cases—those in which proper cultivation and training are necessary. The first aim of both must be to secure correct voice production, and later to train the properly produced voice to attain its fullest possibilities and powers. Few persons realize how much is added to the beauty of the natural voice by proper cultivation. Yet art adds almost as much as nature first provides, and though nature's gift may fade with passing years, the art may become only the more exquisite and remain a permanent possession.

Here the difficulty begins. The pupil must have competent teachers, and here are the first obstacles in the way of the average student. Competent vocal instructors are as rare as incompetent ones are plentiful.

Do not select a person whose teaches various branches of music and "singing." In ninety-nine out of a hundred cases the preparation of such a person as a vocal teacher has consisted of a few lessons received from some other equally incompetent teacher. A good vocal teacher has made his profession a matter of slow acquiring. He has studied the physiology and hygiene of the vocal organs, has devoted much attention to the study of correct tone production, breathing, vocalization and the many other departments connected with the technical side of his profession.

The next important point to be considered is practice. For the first few months practice should be more than ten minutes at a time, and do this not often but longer than this when the voice is placed, but on this point be guided by your instructor's advice. Practice the head notes always *piano*; pay the greatest attention to equalizing the three registers, never forcing the chest notes lest you injure the medium register, which is naturally the weakest part of a woman's voice.

Mme. Lilli Lehmann has written a pamphlet in which she expresses certain ideas on musical subjects. She believes that the art of the singer is always the same, so far as technique is concerned; but the singer

of today learns less than in years gone by. To sing the operatic music of Mozart, Bellini, Donizetti and the early Verdi it was necessary for the singer, male or female, to have a generous compass, and to be accomplished in colorature. Wagner came and swept away ornaments, embellishments, florid passages of every description, and now, when each note has its syllable, the lazy and the ignorant think all they have to do to triumph in Wagnerian music is to enunciate distinctly. Thus we find Wagnerian singers who cannot execute a tune decently, and glory in their inability, fearing the reproach, not of ignorance, but of being a bravura singer. Mrs. Lehmann believes it is necessary for a soprano to sing Mozart well if she wishes to sing Wagner well. She refers to the severe demands made by Wagner on the voice, admits them, and reminds the reader that Wagner wrote with the thought of a concert orchestra.

The majority of people, says Mme. Lehmann, have false ideas concerning methods of singing. Some think the Italian, some the German, the better. "Each school, when it is good, is founded on one and the same basis." A very sensible remark; but how few German singers have any method at all. Mme. Lehmann believes that a good singer should be able to sing the music of Wagner and colorature passages; "she who cannot is not to my mind an artist. I except no one." Add immediately: "The only difference between ancient and modern education in song is this: Formerly the pupils studied action and song for six or eight years; now they are 'finished' in a year."

SHOULD SINGERS BE TRAINED AT HOME?

THE following clipping from a musical journal in London reveals the fact that it is not alone in America that the question: "Shall we go abroad to study singing?" is being discussed. There has been so much newspaper and music-magazine comment both pro and con covering the matter that it is refreshing to find our English confrères brooding over the same problem. Every serious student of music is brought face to face with the question at one time or another.

In the current number of the *Free Lance*, Mr. Albert Visetti has been interviewed on the subject of foreign training, and expresses in no uncertain terms the opinions that he casually hinted at in a letter in a previous issue of this paper. He is emphatic in declaring that English vocalists should be taught in England by English professors, and advances at least two convincing arguments to prove his case.

The first is a question of climate. England's fogs and humidity and general "contrariness" in the matter of weather tend to make the English throat delicate, relaxed and susceptible to colds, hoarseness and other laryngeal ailments, which the foreign voice-trainer, living in the dry and warm south of Europe, wots not of. The young singer, after his Continental studies are completed, returns to England, and attempts to combat with the insidiousness of the climatic conditions of this country, only to find, in many instances, that by residence and training in Italy or France, his lungs and throat are totally incapable of withstanding river fog, Scotch mist and all the hundred and one varieties of the British climate.

The other argument that Mr. Visetti puts forward is even stronger, for it is more than a matter of English ears, withal. Italy, France and Germany all have their special features in the matter of vocal work, and England undoubtedly has also. "Ballad and oratorio singing are not taught on the Continent." And ballad and oratorio singing are England's own special characteristics. Why, therefore, should British vocalists fly to the Continent to learn what probably they are totally unsuited for, viz.: operatic singing, the *summa bonum* of all foreign voice-training, when these two special monopolies are open to them at home?

Why, we wonder? Mr. Visetti assumes, doubtless correctly, that there are many English professors who are capable of producing voices correctly as their foreign brethren, and this being the case, it is quite certain that, though in England the vocal student is taught to sing in passable Italian, French and German, as well as in his mother-tongue, the average foreign professor is neither capable nor desirous of teaching an English pupil to sing in any but Continental languages. No other country sends her student-singers to a foreign part to complete their art, and why should we do so? Let the words of Mr. Visetti, himself the trainer of such singers as our own Madame Kirby Linn, and himself a foreigner on his paternal side, sink deep into the minds of all parents and guardians who are intending to send their sons and daughters to Naples, Leipzig and Paris in order to "finish" their vocal training. In the matter of musical art as well as in trade matters, all the other things being, at least, equal, let them "support home industries."

In addition to the above, we add some statements made by Mme. Nordica and others, several years ago. Mme. Nordica brought back with her from Europe some years ago, some opinions made more decided through her own experience. The merits and demerits of the different schools have been too generally demonstrated by their various representatives to require any comment. Mme. Nordica, in a measure, gave her own views regarding them, and which, in connection with her statements, become pertinent. When questioned regarding the advisability of Americans going to Germany to study singing, she replied with great positiveness she would not advise Americans to go abroad at all to study singing, particularly not to Germany. Mme. Nordica asserts that she has no chance to hear really good singers, those whose school is perfect, from hearing whom one may derive real benefit. Sig. Ancona expressed himself quite as strongly in respect to his Italian confrères, who he stated during his engagements here last season sang the majority of them in a manner that would cause them to be allowed just twenty-four hours in which to pack their trunks and return were they to venture appearance in America. Foreign musical papers stated last year that the closing of a number of theatres in Italy was due as much to impossibility to secure efficient singers as to the hard times. Assuredly the best schooled foreign singers of late heard in America are those who acquired their equipment in France.

Many who want to be singers nowadays fail to appreciate the necessity of a thorough study of colorature. Particularly is this neglected when the natural voice is pleasant. The first thing should always be colorature—Mozart is especially good—the sustained singing, like the Wagner operas, coming later; for though, without the study of colorature, you may be able to sing the art of the singer always the same, so far as technique is concerned; but the singer



EDITED BY EVERETT E. TRUETTE



THE BLEND: HANDEL BEING LED TO THE ORGAN.

Quite a number of Christmas anthems and cantatas were received too late to be mentioned in the December number, among which were the following:

- "The Nativity," Christmas cantata, by Frederic Feild Bullard (Boston Music Co.).
- "The Star of Bethlehem," Christmas cantata, by F. Flaxington Harker (Schirmer).
- "Joy to the World," by T. D. Williams (Ditson).
- "Sing O Heavens," by H. J. Storer (Ditson).
- "Calm on the Listening Ear of Night," by Charles Fontayne Manney (Boston Music Co.).
- "In the Day," by Sir Frederick Bridge (Novello).
- "Willie, Shepherd Watched," by F. Leon Perceppe (Maxwell Music Co.).

MUSIC FOR VARIOUS SEASONS.

- "Praise to God," by John E. West (Novello).
- "In the Beginning was the Word," by Bertran Lund-Selly (Novello).
- "The Heavens Declare," by Charles Macpherson (Novello).
- "O Breathing Light," by John E. West (Novello).
- "Jesus, Thou Joy of Loving Hearts," by Clifford Demarest (Schmidt).
- "O Love of God" (trio), by Arthur Thayer (Schmidt).
- "O All ye Works of the Lord," by H. J. Stewart (Ditson).
- "Twenty Responses," by B. F. Gilbert, edited by H. J. Storer (Ditson).
- "King Alfred's Hymn" (female voices), by H. C. Macdougall (Ditson).
- "I will Magnify Thee," by D. Protheroe (Boston Music Co.).
- "He Sendeeth the Springs," by D. Protheroe (Boston Music Co.).
- "A Prayer for Eventide," by C. P. Landi (Thompson).
- "Why do the Heavens Rejoice," by R. Huntington Woodman (Schirmer).
- "He Shall Feed His Flock," by F. Flaxington Harker (Schirmer).
- "O Come, Let us Worship," by Moritz Hauptmann, edited by Max Spicker (Schirmer).

HANDEL. The details of the early life of Handel have been treated elsewhere in this issue, and the readers of THE ETUDE are already familiar with how he studied music surreptitiously, and ran behind his father's carriage when the latter went to Weissenfels, and how the father at last took him into the carriage, and how, on reaching the castle, he made friends with some of the musicians present and was taken into the organ loft of the chapel, where, after service, the organist lifted the young Handel upon the organ stool and permitted him to play the instrument. The duke, who witnessed the scene, became interested in the boy and his musical career was assured.

On his return to Halle, the boy studied the organ, as well as other instruments, with Zachau. In 1707 and 1708, Handel spent much of his time in Rome. While there, he entered into a friendly contest with Domenico Scarlatti, for the purpose of deciding their respective merits on the organ and harpsichord. The verdict was decidedly in favor of Handel so far as organ playing was concerned.

Leaving Rome, Handel visited Hanover and Düsseldorf, on his way to London. At Hanover he was appointed chapelmaster, with free leave of absence for the purpose of continuing his travels. On his visit to London he made many friends, and played upon a small organ of five stops.

Handel returned to Hanover, but did not remain long, preferring the attractions of the English capital. On returning to London, he became a naturalized English citizen. Giving himself up to composition, he founded the school of English oratorio. His keen interest in the organ took him to St. Paul's Cathedral, where he frequently played the organ. He performed in many concert and made his organ playing a most attractive feature at the performances of his oratorios. His pedal playing was of such a character that it was frequently mentioned in the writings of various historians. Sir John Hawkins gave a glowing description of Handel's work at the organ:

"As to his performance on the organ, the powers of speech are so limited that it is almost in vain to attempt to describe it otherwise than by its effects. A firm and delicate touch, a volent finger and a ready delivery of passages the most difficult are the praise of inferior artists; they are not noticed in Handel, whose excellence was of a far superior kind, and his amazing command of the instrument, the fullness of his harmony, the grandeur and dignity of his style, the fertility of his invention were qualities that absorbed every inferior attainment. When he gave a concerto, his method in general was to introduce it with a voluntary movement on the compasses, which stole on the ear in a slow and solemn progression; the harmony close-wrought and as full as could possibly be expressed, the passages constructed with stupendous art, the whole, at the same time, being perfectly intelligible, and having the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one could pretend to equal. Such, in general, was the manner of his performance, but who shall describe its effects upon the enraptured auditory? Silence, the truest applause, succeeded the instant that he addressed himself to the instrument, and that so profound that checked respiration seemed to control the functions of nature, while the magic of his touch kept the attention of his hearers awake only to those enchanting sounds to which it gave utterance."

Handel's organ compositions consist of concertos. The first set of six was published in 1734, the second set of six in 1741, the third set of six in 1761 and a set of three, published in 1797.

A YANKEE ORGANIST ABROAD.

I, at the latest. We sailed from Boston, July 6th, and came home September 16th, having only eight weeks on shore, yet in that brief time we heard some good music in the English cathedrals, a grand opera performance in Paris and several symphonies in concert in London.

It was in 1880 that I had last visited Europe and in the interval I noted many changes—improvements—in ocean and land travel. My English friends were scandalized when I say that we have Americanized travel on English, French and German railways, and compelled the steamship companies to build larger, quicker, better equipped and more comfortable boats. Americans are great travelers. If we could voyage Switzerland for one summer, the Swiss inn-keeper would be bankrupt. We know what comfort is and we demand it. Of course, everyone knows that at home we are tyrannized over by every street and steam-railroad corporation—that is another story! I at "abroad" we have succeeded in influencing travel-methods to a considerable extent.

John Bull now takes the traveler across country from London to Liverpool, Oban, Inverness, Glasgow or Plymouth much more cheaply and more comfortably than we can travel the same distance here. The long-distance third-class trains on the coast and in the Midlands are now as much superior to our Pullman travel as our American travel in 1880 was to the ordinary third-class English travel. Europe still has to learn of the sumptuousness of the good American hotel. Nowhere in Europe or Great Britain did we, for instance, find hot and cold water in our rooms; they were always to be rung for and laboriously (and often slowly) brought by the attendants. In most respects, however, the comfort of the good English or Continental hotel is as much greater than the comfort of the corresponding class of American hotel as the manners of the travelers, servants, shopkeepers and cabmen are superior to those of their transatlantic confreres. I regret to say, but it's the truth, namely, that despite our virtues, we Americans are a bad-mannered lot; we are noisy, aggressive and dictatorial. Let me add that I never enjoyed being an American!

After landing at Liverpool, we went as fast as we could go to York to see its Minster and hear the organ. In this way we escaped the tourist crowd which usually flocks to Chester, a very interesting cathedral town much nearer Liverpool. York is a fascinating town of about 80,000 inhabitants, with its city walls 2½ miles long, in good condition, and many quaint streets and shops, houses with overhanging stories, the beautiful ruins of St. Mary's Abbey, some good modern churches, and above all, the glorious Minster, the grandest English cathedral.

For the benefit of any American organists who have never visited the cathedrals of the old world, let me give a few of the more unusual impressions, or rather, of the impressions that are least usually spoken of by those who have the good fortune to go abroad.

We all know that the cathedrals are large, imposing and architecturally worthy of our utmost admiration. They are, however, quite unprepared for the general air of extreme old age which they present. In every cathedral which we visited we found repairs going on, either inside or out. When walking about the cathedral, one notices the worn places in the walks, everywhere the breakages in the columns, pieces of stone chipped out here and there, statues practically destroyed or in the hands of the workmen of wholesale devastation by rule hands. The more one observes a cathedral like York or Wells, for instance, the more is one compelled to regard it as an immensely old person, not destitute of sight and hearing, still vigorous, indeed, but yet sadly venerable. I had heard the cathedrals spoken of as venerable, but considered the adjective a mere intellectual deduction from the fact that they were built long ago. But when I saw the buildings, one after the other, I realized the force of the characterization.

Another thing that strikes a person who sees the cathedrals for the first time is the amount of good taste and even humorous wit and intellect pervading them. In the very beautiful chapter house at York, for instance, around the wall, nine or ten feet from the floor, is a series of perhaps 200 heads about the size of one's fist. A large proportion of these heads are grotesque or humorous representations of a person making faces, sticking one's tongue out at the

observer, etc. Again, in the Wells Cathedral, there are grotesques of a few of the cathedrals in the south transept. There is also a striking one in the crypt. These all have for their subject a person suffering with the toothache! One of the early builders of Wells was noted for his skill in ministering to that common and disagreeable malady. In the choir of the cathedrals—and by choirs I must understand the portion of the cathedral usually used for worship, smaller than the nave—there is much carving in wood. In the old monastic days, during a long service with much standing, the monks were allowed to pull up the seat of a chair and rest themselves by half-sitting, half-standing on a protrusion called a miserere. The miseres are nearly always very richly and beautifully carved, many of them with humorous subjects, oftentimes approaching the vulgar.

One peculiarity of the acoustics of cathedrals—a peculiarity to which I have seldom if ever seen a reference—is that of the echo, which was in some cases so distressing as to spoil entirely my enjoyment of the music. Very likely there are certain places in all large buildings where the confusion arising from the echo is at its maximum, and the place where it is at its minimum. The casual visitor, however, ignorant of the best places to sit, has simply to find his place wherever his fancy dictates. If you stand at the west end of York Minster and listen to the organ playing the scale at a slow rate, you hear two sounds of the scale at a time, the sound of the scale which is left still reverberates through the vast space and interferes with the following sound for the portion of a second. While listening to the very clever organist of York, Mr. T. Tertius Noble, play that wonderfully beautiful "Requiem Aeternam" by Handel, I was struck with the fact that the opening passage on the pedals (A's B's, C's) was all run together—smoothed, so to speak; and the Fugue, by Bach, having many rapid running passages, was quite unintelligible, so much so that the dearest musician would be unable to take the notes down by ear. One often hears two remarks about cathedrals, from which I wish to register a hearty dissent. One is that after one has seen two or three cathedrals, they all look alike. We saw York, Lincoln, Ely, St. Paul's, Westminster Abbey, Wells, Salisbury, Cologne, Lucerne, Notre Dame, Durham and Glasgow. The last two, Durham and lastly, for the second time, and better than all them all, York. One might easily differentiate all these and three times as many, if one had the good fortune to see them. York is the most majestic; Lincoln the most beautiful; Salisbury the most varied; Durham the most austere; Notre Dame the most symmetrical; and Wells the most lovable.

The other remark is that anything that is music sounds to good advantage in these beautiful Gothic buildings. So far as my experience goes, there is little truth in this. There is a hardness, a coldness in the color of the sound reflections in a large stone building that is very noticeable. The excessive echoes in the cathedrals I have already referred to; some people, I believe, dignify the discordance by the suggestive title "cathedral roll."

At St. Paul's Cathedral, London, if you sit in the dome, it is distressing to hear the sermon—not because it is necessarily a bad sermon, but because the reverberation with its hollow drum, but because the preacher stops for a moment and the echo gradually ceases. The organ at St. Paul's is very powerful, and the loud passages in Wesley's "Wilderness," which we heard one Sunday afternoon, resulted in an absolutely deafening Niagara of sound, out of which struggling for coherent hearing came the music itself. At some of the cathedrals—Lincoln and Wells, for instance, the echo is much less prominent; but on the whole, nowhere is it a negligible quantity. Sometimes the echo is most ravishing, as, for instance, at the conclusion of a pietistic hymn where it gives the effect of a most exquisitely conceived, drawn-out diminuendo. It does not seem that one could tire of this particular effect in such a grand building as York Minster or Cologne Cathedral, where the last chord seems to reverberate for some seconds.

The organ at York Minster, built by Walker, London, seems to me to be the most beautifully-toned instrument I have ever heard, just as the organ in St. Paul's Cathedral, built by Willis, seems to me to be the most powerful. The worst organ I think that I have ever heard is that in Geneva Cathedral, the

tone being harsh and hard as iron. Twenty years ago I was of the opinion that the English diapasons were finer than the American variety. Now I am inclined to think that the English excel us more particularly in general solidity of construction, in the supply of the wind and in the voicing of the reeds. I cannot see that the English diapasons are very much fuller or rounder or less bright than ours, but it does seem to me that to build an organ with the effectiveness of the organ in St. Margaret's, Westminster, our builders must build a very much more solidly-constructed organ than they do at present. The English console, and the general appearance of the English organ, like that of English manufacturers in general, is heavy, inartistic; but we must remember that to the Englishman our modern movable consoles are mere toys and our construction in general, not only in organs, but in carriages and all sorts of manufacture, is ridiculously light. The metal of which the Walker reeds are made is very thick and heavy. It is no wonder that they will stay in tune. Another feature of the cathedral organs, which is very impressive, is the presence of the thirty-two foot pedal stops. I am sure that no organist can hear an organ like that at York Minster, Lincoln, or St. Paul's, without being convinced of the absolute necessity to the organ of the thirty-two foot tone. It is only when an organ possesses that superb foundation that it becomes truly entitled to the phrase "king of instruments." I was particularly struck both at York and at St. Margaret's, Westminster, with the great crescendo obtained from the swell organ. Organists will perhaps be interested in a more exact statement of what I mean. If you take the Dulciana on the choir of the St. Margaret's organ, with the box open, you may use it as an accompaniment to a solo on the three reeds of the swell organ with the box shut. If, now, you open the swell box and play on the swell keyboard in chords, you get a mass of sound equal in volume to that of the full great organ.

Mr. Lemare, who was formerly organist at St. Margaret's, told me this when I met him at Pittsburgh. I made a note of the statement, though I must say I believed it to be an exaggeration; but when we were in London, Mr. Lemare met us and took us to St. Margaret's, and I had an opportunity of proving the truth of his statement; and in listening to the organ at York, I was very much impressed with the fine crescendo of homogeneous tone that could be obtained simply by opening the swell boxes. I noted that the Walker reeds, while lacking the bite and ginger of the Willis reeds, were very full, round and characteristic. I understand that the York organ is by some thought to be lacking in power. It is true that it has not the crash of the St. Paul's organ, still I think it is powerful enough to satisfy any reasonable demand.

I was so much pleased with the organs at York and at St. Margaret's that I made a visit to the Walker organ factory in London. I hold no brief for the firm; in fact, three or four years ago I had hardly known of its existence. I had heard so much of English manufacturers' unwillingness to allow visitors to their factories that I main had to explain to the people in the Walker office that I had no connection with the organ-building trade. I was, however, cordially received, taken around the factory and shown everything that I asked to see. What impressed me most was the weight of the heavy-pressure pipe-burels belonging to the reed stops. The swell boxes made of two and seven-eighths steel and lined like an ice-box—these accounted in some measure for the fine crescendo and diminuendo noticed in the York organ. I saw the foreman of the works, who expressed regret that the gentleman representing the firm were out—Hamilton C. Macdougall.

(Concluded in February.)

In general an epoch may be characterized as classic whose art works are raised to a simple and comprehensive beauty, and exist independent of the taste of their day and, reaching out beyond their time, exercise upon all later generations a directing and formative influence.—Langhans.

In 1810 there were but five organs in Boston and in 1817 only eight. A hundred years later there will probably be a thousand.

It has been said that Mendelssohn's "Wedding March" was played for the first time at a wedding on June 2, 1847, by Samuel Reay, at St. Peter's Church, Tiverton, at the marriage of Mr. Tom Daniel and Miss Dorothea Carey.

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CELEBRATED
VIOLONCELLIST.

Jakob Stainer (born 1021, died 1683), the most famous German violin maker, has, although it is most frequently doubted by experts, made a few violoncelli.¹ The violoncelli of Stainer were made in the same manner as the violins, and were often converted into violoncelli by other makers. Professor Carl Schröder (born Dec. 18, 1845, at Queßlingberg) formerly possessed a very fine Stainer violoncello, whose genuineness was known to, and acknowledged by, the late Herr Dr. E. Krumpholtz, who was in the possession of this instrument in 1870. It was made in 1683, and is now in my collection. This instrument is made of maple, and is decorated with a fine lacquer. It is 1, 1839, at Brunswick the celebrated violin maker, Johann Heinrich Schradin, plays upon a magnificent violoncello by Andrea Amati, and a very fine one by Vuillaume, which is considered by him to be the finest specimen of this maker's work in existence. The first violoncello was made by Giovanni Battista Guadagnini also plays occasionally on a good one by Gaudenzio Davidoff, or, to adopt the new mode of spelling, Davidoff, and in March 15, 1838, at Goldingen in Prussia, he played on a 1800, by the late Count von Arnim, one of the finest Strad violoncelli known. This instrument was presented to him by the Count Mathias Wilkhorst, a distinguished Russian amateur violinist and up to the death of Count Wilkhorst, and was sold after Davidoff's death to a Prince of Prussia for 80,000 francs. The above-mentioned Count Wilkhorst died in his possession at one time a very fine Amati violoncello, which originally belonged to the house of Medici, and is now in Florence. Francesco Cimarosa, the Italian Opera at St. Petersburg, has a fine violoncello at the disposal of the Russian Emperor, and has employed this fine instrument in Florence, and probably in St. Petersburg. The Russian Emperor has a great enthusiasm for the Czar Nicholas about it. At the time when the Czar purchased it, the Russian Count Orloff, Melnikoff, who was the one who brought it from its southern home to St. Petersburg, some time afterwards the Czar presented it to the Countess

Alexander Wierichowitch, the renowned violinist of the Auer String Quartet in St. Petersburg, also has in his possession a genuine Strad. Mr. Morton Latham, in his admirable sketch of "Alfredo Piatti" (W. E. Hill and Sons, London, 1901), gives the following account of Piatti's Strad: "It was during his visit to Dublin in 1851 that Piatti first saw the violoncello by Stradivarius, which afterwards became his favorite instrument, and which he held in his possession at the time of his death (July 18, 1894). This is now the property of Herr von Mendelssohn, which is now the Stradivarius at that time in the possession of Piatti, an Irish violoncellist resident in Dublin. The instrument was brought from Spain by a value merchant, who sold it for a very low price. Piatti fell in love with it directly he saw it, but the possessor did not think of selling it, nor could Piatti have bought it, as he

These programs, it is true, were hardly calculated to obliterate our earliest impressions of Kubelik's obvious tendencies and aspirations, but together they contained at least a few numbers which we are justified in expecting to find in the repertoire of a serious artist. And there can be little doubt that Kubelik's sole purpose in playing a concerto by Mozart at his first concert was to compel from his New York critics the respect for his musicianship which they withheld from him four years ago. That he succeeded, in some degree, in achieving his purpose, is unquestionable; for our more prominent critics of the day

On arrival at the hotel I met the musicians with whom I was to be in such close contact for the summer. There were three very amateur boys in the band, and three very professional ones. The latter, School *fresh*, would emphatically say. They were younger than I, but to hear them suggest and criticize concerning the proper tempi, one would imagine they had conducted many an orchestra. One of them was a girl, the proprietor of the bar, and the other two were men. The girl and one of the other only took up space and teased his violin into gruesome noises. This seemed to be his favorite amusement. When his instrument made particularly weird noises, he nearly went into convulsions over the clever discovery. At rehearsals he used one eye to follow the music, while with the other he was perusing some harrowing tale à la "Diamond Dick." If he happened to forget his book, he would assume himself by beating time to the music with his foot, or he would improvise upon it by improvising various "riffs" and chords such as a mortal man never composed.

I remember one rehearsal, near the close of my stay, which stands out more prominently than the others. I had selected the numbers for that day's concert and was running over my parts while waiting for the members of the orchestra to appear. After a delay of twenty minutes, the cornetist sauntered in humming, "Oh Tell Me that You Love Me," followed by the mining steps of the pianist. The cellist was still talking baby-talk and the violinist was practicing without the members, but as we were about to begin, the flutist lounged in, perched himself on the window-seat and lighted a cigarette. I asked him to make haste, and with a toss of the weed, he threw himself recklessly into his chair. We then started a light characteristic

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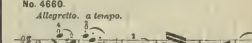
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The Migratory Pupils.

It has been said that the curse of American music is mediocrity. If this is true, there must be a cause for it. It certainly is not caused by lack of talent, for America is a musical nation as well as an intellectual one. I believe that "the migratory pupil" has much to answer for in this regard. By migratory I mean those pupils who are constantly changing teachers, stopping lessons and their study, and then after long intervals resuming them, and generally with a new teacher, flitting about from studio to studio, even in search of some short cut, some royal road to virtuosity and musicianship. America has many musicians who can refute the charge of mediocrity, men and women composers and virtuosos whose fame is world-wide; but with the thousands of music students over all the United States, we need, and should have, more.

The "Moose" who is to lead the children of music out of this wilderness of mistaken ideas, concerning the study of music is the music journal. When we induce the parents of our pupils to subscribe for, and read from cover to cover, some good music journal like *The Etude*, then I believe the musical millennium will have dawned. For it is the parents who are to blame for the migratory pupil, especially those parents who know little, or nothing whatever, about the requirements of a musical education. If we can educate them through the music journals, they will no longer allow the whims and caprices of the children to decide such important matters as with whom they shall study, or allow them to discontinue their lessons whenever they please. At present, such parents are dominated in all these phases of the music question by the students themselves. These conditions do not prevail in the homes where the parents are musicians, or at least know enough about the matter to realize the importance of faithful, consecutive study, and the futility of desultory, interrupted study. Music is the most difficult of all the arts, but it is a most delightful one, as all its votaries can attest. It requires time, patience and money—but more than compensates for all.—S. T. Bryant.

The foregoing letter, from a Kansas reader of the *Review-Tanz* articles, coming directly after what I had written for the December number of *The Etude*, indicates that there are others who have had their annoyances with the floating class of music students. If indeed they can be rightfully dignified with the term students, "floaters" would be a good term to apply to them, and, as such, they should be musically dead. I would say, for the benefit of inland readers, that floater is the slang term heard along the wharves to indicate the corpses of the drowned discovered floating in the water. Floating students accomplish nothing musically useful for themselves nor for others, but rather are, unfortunately, a source of great injury in many cases, for their tongues are exceedingly alive along the line of virulent gossip. It is one of the most singular characteristics of human nature, that such dispositions are as unwilling to do work necessary in order to accomplish any desired end, invariably blame others for their own failures. The secret of this is undoubtedly the fact that one naturally dislikes to advertise his own laziness, or to publish his incompetency, for such would practically amount to an open confession of weakness. It is much more flattering to one's pride to pose as a victim of other people's incompetency or malice, no matter how false the pose may be. We rarely know how much inefficiency may be hidden under a pose.

In a certain sense, the persistence of many of these floaters in trying to make something of themselves, at somebody else's expense, is worthy of com-

mendation; somewhat after the fashion of the old lady in the story who was famous for finding an excuse for the conduct of everyone who was criticized in her presence. On being twitted that she would find some excuse for the devil's conduct, she replied that if we were all as persistent as his Satanic Majesty we might accomplish great things. If persistence in trying all the teachers is of any value, these students ought to accomplish something. As soon as they hear of a teacher's having made a success with a certain talented pupil, away to that teacher they allow themselves to be carried on the next tide, confident that the privileges of the institute in his class they will be sure to make as great a success as anyone. Every teacher new to a city, who comes with a certain reputation, may be sure of a number of these floaters with which to start his class. At first, he will feel quite flattered by his success, but as he finds out that he finds out the nature and impossibility of the pupils. Vocal teachers, particularly, are sure to attract a large number of such students, for there are in every community many so-called singers with very mediocre voices, who fondly imagine that they are indispensible Melba and Caruso, and that they need only to find the right teacher to help them to bring this fact home to the public. But alas! with all their various efforts, they seem to be destined to remain "mute and inglorious" so far as the public recognition is concerned. It is not altogether because pupils are migratory that they fail. In many cases their migrations are caused by the fact that they do not succeed in accomplishing anything. The trouble lies deeper than the migrating habit. It is a result and not a cause. The cause is that they have not sufficient application to enable them to stick to their work with the persistence and energy to make progress possible. And then the same innate defect of nature fills them with the desire to float about from teacher to teacher, vainly endeavoring to make something from nothing.

Our correspondent is right in holding parents responsible for a great deal of this floating tendency. The situation could doubtless be very much improved if parents would hold their children in check with a stronger rein, and not permit them to follow their vagaries and whims quite so generally. But we must not forget that the defects of the children often exist because they have been the defects of their parents as well as their own. It is the same old story of the sins of the fathers being visited upon the children. Parents have proven over and over again with all sorts of societies. In fact, most of the great organizations of the country are largely supported on the contributory plan, delegates being appointed and sent to the great annual gatherings. I have never seen this plan having been tried by the State music teachers' associations. Although it seems plausible that great good might result from such an experiment. One of the greatest difficulties in establishing such sub-associations and making them a success is in finding those to exploit them who are gifted with the organizing spirit. There are many who can readily perceive the advantages to result from such associations, but who are not endowed with the sort of energy and push that carries such schemes to ultimate success. But it is an experiment worth trying, and we recommend it to the officials of the various State music teachers' associations.

It is not necessary to wait until after the State meetings before attempting to organize county associations. A better time would be the spring, when committees could be appointed to look after the affairs of the various departments for the summer season, the only time when musicians have any leisure, and a list of county delegates could be appointed to attend the State meeting, and such a list need only

Shall County Teachers Organize?

The thought expressed by "Young Teacher," in the June *ETUDE*, is one that has been in my mind for a long time, and I have debated many ways of trying to interest the teachers in this idea. I would like to make the following suggestions:

Most of our States have a Music Teachers' Association, and the annual meetings of these associations are of great benefit to those who can attend them. But not all the teachers in the State can do so. The counties throughout these States have vice-presidents appointed by the State association, to create an interest in their counties. Let each vice-president call a meeting of the music teachers of the county just after the meeting of the State association, when their own interest and enthusiasm is at its height; let them give these teachers a report of the good things heard and done, thus arousing their interest. If sufficiently interested they may be induced to form a County Music Teachers' Association.

Counties probably have about fifty teachers in each. Make the membership fee one dollar annually. This would place in the treasury fifty dollars. Any others interested in music might be asked to subscribe to this fund. This money could be used to bring some good musical educator to the county the following season, to hold a week's institute, two daily sessions. All persons who have subscribed to this fund should be entitled to the privileges of the institute. There are many conscientious teachers and music lovers in small places whose income will not enable them to attend the meetings of the State association, especially if held at a considerable distance from them, who would, could and should, pay one dollar a year for an opportunity of this kind. In this way the teachers of the smaller villages will receive a new impulse to reach out for further knowledge, and in time the attendance at our State meetings will be increased, music raised to a higher standard and a better feeling established between the music teachers of the county and village.—*Ed. Harwood*

The foregoing letter is probably opportune at the present moment, for the season is fast drawing near when plans will be made for the spring meetings of the various associations. Association officials are always on the lookout for new ideas and plans to bring up for discussion at committee meetings. The problem of how to arouse an interest in association meetings is an ever-present one, an interest great enough to induce musicians to come together. The greatest influence in arousing an interest in any scheme is personal contact; it is more valuable than grams of printed matter. A personal face-to-face appeal will do more good than any letter. Of course, it is impossible for any association to make use of personal contact in reaching over very long distances, and it will therefore be obliged to depend upon the printing press to spread a knowledge of its affairs.

The nearest approximation to personal contact for a general association in making its influence widespread is sub-organization. A number of small associations in various towns and communities can be made contributory to the main association. They have proven over and over again with all sorts of societies. In fact, most of the great organizations of the country are largely supported on the contributory plan, delegates being appointed and sent to the great annual gatherings. I have never seen this plan having been tried by the State music teachers' associations. Although it seems plausible that great good might result from such an experiment. One of the greatest difficulties in establishing such sub-associations and making them a success is in finding those to exploit them who are gifted with the organizing spirit. There are many who can readily perceive the advantages to result from such associations, but who are not endowed with the sort of energy and push that carries such schemes to ultimate success. But it is an experiment worth trying, and we recommend it to the officials of the various State music teachers' associations.

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(Continued on page 42.)

CLASS WORK IN RURAL TOWNS

BY VIRGINIA C. CASTLEMAN

SCOPE OF THE WORK.

In our rural towns, the scope of the music teacher's work is at once narrower and broader than that of the city instructor; narrower, in the sense of being remote from music centres and deprived of such delightful aids to progress as attendance at the symphony concerts, operas, and oratorios, which act as incentives to ambition; and broader, in that the teacher's personal influence is greater by reason of the more direct contact with the social life of the pupils, and the opportunity to bring culture into their homes and lives in a way not possible to the city teacher. The musician who is alive to the importance of these moulding influences may, in the development of some gifted pupil, see the realization of his fondest dreams of achievement. But it is even necessary that he remember the peculiar limitations of his work, and be prepared to meet discouragements with a brave and tranquil spirit.

DISCOURAGEMENTS.

That there are discouragements goes without saying. Perhaps the three most serious obstacles to music progress in rural towns, in order of influence, are: Lack of musical atmosphere in the American home, the desire for second-rate music being the highest ambition of uncultured parents and friends; lack of means to secure first-class teachers, and a consequent lowering of standards, as well as of prices, to meet the popular demand; a horde of second-rate instructors, giving lessons at an almost nominal charge; lack of opportunity to hear the best music; as only an occasional trip to the nearest city can be afforded by the pupils or by the poorly-paid instructors. Perhaps to these three objections we might add a fourth, were it not for the humor of the situation, viz: the prevalence of old and cheap musical instruments in some localities, the cabinet organ taking the precedence. To meet these discouragements, the teacher who would win success in the ideal sense of the word, the musician who would leave his impress upon his little world, must have the confidence of the community in which he lives. To gain this confidence, he needs a peculiar equipment for his work, and this equipment must include several

QUALIFICATIONS.

These qualifications may be summed up as follows: Training, Culture, Enthusiasm, Ingenuity, Experience, Executive Ability. A word as to each.

Training.—A special musical training at some city centre where only the great opportunities for art-study are available is the first essential; it may be the finish to an otherwise thorough home training, as it is the means of putting the student in touch with the world of music in a way not otherwise possible, widening his horizon and quickening his perceptive faculties.

Culture.—This is a requisite; not only musical culture, but a generally rounded education in order to meet the demands of patrons who have not themselves the chance to acquire the superior desire for their children, and who do not fail of courtesy due a teacher lacking this qualification. Paradox though it be, the uncultured are among our keenest critics.

Enthusiasm.—Without enthusiasm, the stamp of the best workmanship is missing; for it is this poetic quality that awakes the deeper desire of the dull pupil and stimulates the zeal of the more talented. More than all else, it is this inward glow of the true musician for his art that is likely to kindle the latent spark into future flame. Teachers, infuse your pupils!

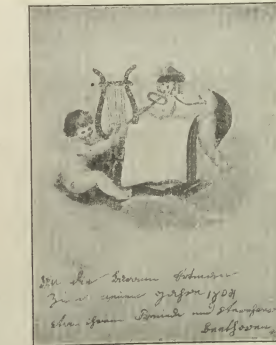
Ingenuity.—This is a valuable possession to the rural teacher, enabling him to meet with composure the varied and unusual situations of the case. To be able to overlook unavoidable delays and absences, even while holding up to the class a high standard of orderliness and punctuality, to allow for deficiencies on the part of pupils and patrons; to instill into the class an appreciation of the best music and to be able to interest a "two-step" loving public in Mendelssohn, Chopin, or Beethoven compositions—all these things require ingenuity on the part of the instructor. Let it be this not an impossible task, as proved by the happy experience of the present writer.

Experience.—No community will give its confidence to an untried teacher; therefore it is necessary for

the musician to pass through the crucible of experience before taking his place boldly among the proficient ones, thus perfecting his previous training in this school of wisdom; for we know that often in teaching is the teacher taught. In class work, especially, is experience an important factor, enabling the teacher to gauge a pupil's needs almost at sight, and to command the materials with which to supply those needs as occasion arises. Experience should also cover a personal knowledge of the homes and surroundings of the music pupils, and an acquaintance with their respective temperaments possible only after continued intercourse with the classes from primary to senior, as the months—may years—go by.

Executive Ability.—The capstone to the music teacher's equipment should be that executive ability which enables him to arrange systematically the gradual procession of pupils from lower to higher, including the preparation of schedules for practice and for lessons; the selection of music to suit each case; and last, though not least, the careful keeping of financial accounts, not allowing himself to be continually in debt to the music publisher or dealer, as is often true of careless instructors, but having stated times of settlement with both patrons and publishing houses.

Executive ability ensures success in that most important of tasks in connection with class work, viz: the proper grading of the pupils.



A NEW YEAR'S CARD SENT BY BETHHOVEN TO THE BARONESS DOROTHEA ERTSMANN.

GRADING.

In music, as in other studies, the systematic grading of pupils is most effective in producing the best results, and in quickening the ambition of the children, who readily respond to what appeals to their sense of justice, promotion from one grade to another being the direct result of the accomplishment of a given amount in a given time. A printed outline of the course outlined for the Music Department of the school with which I am connected was reduced to four years by the energy and talents of a recently graduated pupil. Of course, such graduation implies thoroughness as well as ability, and is a preparation for a conservatory course wherever possible. Perhaps the best effects of the graded system are obtained by means of the regular class meetings of each grade.

CLASS MEETINGS.

For the several grades, weekly class meetings are advisable, and for the whole music class, a monthly

or quarterly gathering together of forces is advisable. At these appointed times, each grade has its own program, every pupil being expected to take part in one turn. For the primary grades, scale playing in one octave, easy duets, and little studies are in order; stories of the childhood of great musicians are eagerly listened to by the little ones, who thus early become familiar with the great names in musical history.

For the intermediates, the study and playing of the major and minor scales becomes a thing of interest, instead of dread, where there is class competition, and studies rank high when there is a chance of comparison as to their correct rendering. The use of duets and of carefully-selected pieces, and an occasional game of "Musical Authors" are also of great class interest, while the study of some standard musical etchings gives a practical knowledge of musical terms and musical notation. Before passing into the senior class, a familiarity with the studies of Duvernoy, Bertini, Czerny, Heller, and others is required.

The senior grade takes up the study of musical history. This may be made a delightful class study when supplemented by the reading of the lives of the great composers, and the preparation of papers by the students on such topics as "Progress in Music," "Musical Instruments," "The Romantic School," etc. In such a class work, *THE ETUDE* is an invaluable aid, both as a reference work and as a means of arousing the pupils to a keener interest in the affairs of the music world in general. In the study of Mendelssohn's "Songs Without Words," it is interesting to note extracts from the "Life and Letters" of this composer. From Mendelssohn to Chopin gives the necessary change of style and of musical atmosphere; while gems from Rubinstein, Schubert, or Schumann may be interspersed at pleasure, and finally—Bethoven! Given pupils of average intelligence and musical ability, what teacher may not find interest in this phase of the class work; and should now and then a more gifted pupil gain his (or her) life-inspiration from the study of the masters, should not our joy be great in proportion as the teacher is the medium of communication?

The most important practical result of the class meeting plan is the confidence acquired by the pupils to play in public without signs of nervous consciousness, since the several grades are in a measure of preparedness, so to speak, for the public Recitals.

RECITALS.

With the grading system perfected (so far as possible with the materials at hand), and the class work thoroughly prepared, Recitals lose their terrors, to some extent, for pupils, teachers, and audiences! Not so many musical trainings at some city centre where only the great opportunities for art-study are available is the first essential; it may be the finish to an otherwise thorough home training, as it is the means of putting the student in touch with the world of music in a way not otherwise possible, widening his horizon and quickening his perceptive faculties.

SINGING ON CARPET.

STANDING upon carpet has tendency to muffle the voice, since a layer of inelastic and nonconducting material is then interposed between the seat of voice production and the floor, so that the vibrations are covered, acts as a sound board, taking up the vibrations and giving increased effect and distinctness to them. This can be illustrated by placing a timepiece first upon a rug or carpet and then upon the bare floor. In the latter position the ticking is much louder, because the vibrations of the clock are then much more forcibly communicated to the floor and so to the air of the room and finally to the ear by actual contact between the clock and the floor. A carpet damps or kills these vibrations because it is a bad conductor of sound. The difference, which is so audible in this case, is in some degree to be detected when the voice is heard under similar conditions.

SPECIAL NOTICES

NOW THAT the Holidays are over, there is a general renewal of activity in all lines of musical work and one of the first effects is a demand for additional teaching material. During the past few weeks we have been making preparations to meet the requirements of teachers in this respect and we are now ready to take prompt care of an unlimited number of

We have on hand a few copies of the picture, "Mort Directing His Requiem," a reproduction of which was given in one of the past issues of THE ETUDE.

PHILIPP'S "Exercises in Extension" will shortly be published by this house. This edition has been revised and augmented by the author especially for us.

IN connection with this Handel number, we announce that we are about to publish a collection of Handel's music. Our critics have been at work

THE ETUDE is prepared to duplicate all offers made by any other paper, firm, or agency on all combinations of any kind in which an ETUDE subscription is included.

PIANO TEACHERS SEND 10c. FOR COPY "Elementary Writing Lessons." A valuable book for home work on staff notation, time values, etc., etc. Very practical. C. W. Edwards, 1220 Washington Boul., Chicago.

During January we propose to make a Special Coupon Offer of a six months' trial subscription to "THE ETUDE." It will be attractive to students in that it will supply them with the needed assistance throughout the remainder of their winter and spring terms. It will furnish interesting reading and entertaining music during the long evenings around the library table and at the piano.

This is the first time such an offer has ever been made and it will be withdrawn promptly on January 31st.

THE ETUDE FOR 60 CENTS
For 6 Months Beginning with January

NAME..... ADDRESS.....

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COMMENTS ON EUROPEAN MUSICAL HAPPENINGS.

BY ARTHUR ELSON.

A new edition of Berlioz's book on instrumentation, edited by Richard Strauss, is soon to appear, and this prompts Ferruccio Busoni, of American acquaintance, to expand his ideas on instrumentation in *Die Musik*. According to his ideas, Mozart, Weber, Wagner, and especially Berlioz, were true instrumentalists—that is to say, their thoughts are in real orchestral form. Others, he believes, wrote music that was not essentially orchestral, but which gives the effect of being taken from some instrument and arranged for orchestra.

It is true that with certain composers the orchestra is to some extent a foreign language. Thus Schumann never seems really at home in his scoring. His ideas are deep, earnest, full of meaning; but their expression is somewhat muddy. Schumann wrote late and thought most naturally for piano. Schubert, too, is an example of the same point. He wrote melodies because they came to him naturally, and even his symphonies are lyrical in effect, though the orchestration is not to be despised.

But Beethoven should certainly have been classed among those who could think in orchestral numbers. In fact, his last five piano sonatas are examples of efforts too broad for the single instrument. He has been well called "the initiator of the orchestra," and he brought out the capabilities of each instrument as no one before him had ever dreamed of doing.

Books on orchestration have seldom been put in popular form, and if Strauss has fashioned Berlioz into this shape, he has performed a worthy task. Here are some of the points that Busoni hopes will be treated in the new work:

The orchestra itself is one great instrument, and the composer who writes long episodes for one particular group of instruments is neglecting his opportunities.

Each phrase for an instrument should begin and end clearly and neatly, and not be left hanging in the air. Wagner and Mozart are quoted as good examples to follow in this.

The effect of holding notes, corresponding with the pedal in piano music, should not be abused. Pianissimo and fortissimo are not necessarily obtained by employing the least or the greatest number of instruments; due regard must be had to the tone-color desired.

These points are mostly for advanced students. To the beginner, the ordinary details of scoring are something of a mystery, needlessly complicated by many customs that are not all necessary at present. On opening a score, he finds anywhere from one to two down staves, for as many different instruments. At the outset he must master new clefs—the soprano clef, little used, with middle C on the first line; the alto clef, with C on the third line; and the tenor clef, with C on the fourth line. On looking down the page, he will find certain parts written apparently in a different key from that of the piece—namely the English horn and the clarinets. In the first case, this is no longer necessary; but in times past, when English horns and oboes were played by one man, it enabled him to use the same fingering on both. As the English horn sounded a fifth deeper than the oboe, its part had to be written a fifth higher; and the oboe man has survived.

With the clarinets there is a reason for the procedure, as the different instruments have somewhat different tone-colors. That in C, played as written, gives a rather thin tone, while a richer quality comes from the B-flat and A instruments, sounding a whole tone and a minor third below the written note, but with the same fingering as the C clarinet.

The French horns, too, transposed, but in a different way. Very often they are written in C and a crook of different length is inserted to bring the horn to the required key. Many composers prefer the F horn, sounding a fifth lower than the written note, the part being written a fifth higher than the required key, like that of the English horn. All this seems much like the Dutch clock, which struck seven when the hands pointed to half-past four, and then he knew that it was a quarter of nine.

Having mastered the details of score-writing, the student must then learn the compass and tone-color of each instrument; not attempting, for example, to picture mercurially with the sombre viola tone, nor adroitness with the grotesque bassoon. Then he

must learn what is called the balance of tone, and have the proper kind and the requisite number of instruments play the melody or theme; otherwise it will be lost in the mass of accompanying harmonies. The performers, too, will thank him if he learns the technical difficulties of their instruments, and does not write needlessly hard passages for them. An excellent English work on the subject is Prout's "Orchestra," but the student will do well to go directly to the scores of the great masters, and even copy them for practice.

The "Sinfonia Domestica," of Strauss, has long been a butt for critical wit; "family jars," one calls it, while another is glad the composer's family was no longer at the time it was written. But Strauss himself came to London to lead it, and now the musical world is beginning to understand and admire it.

"Twas ever thus," Benjamin Franklin, in his autobiography, expressed a regret that music had become involved and dissonant, and was no longer the sweetly simple affair of his childhood days. Yet the music of Franklin's maturity is not what later generations would call obscure. A composer named Beethoven was attacked, during his lifetime, for making music complicated, harsh, discordant; yet in some way his music has managed to survive to the present. One Wagner, we are told on good authority, suffered furious onslaughts from the critics; and yet people have learned to appreciate and enjoy his music-dramas.

Will it be the same with Strauss? It is too soon to predict, but signs seem to point that way. What is radical and advanced to one generation becomes simple and commonplace to the next. It may be that concert audiences of fifty years from now will look back upon Strauss as belonging to a period of crude simplicity in the tonal art. Meanwhile, his thunder still resounds, and when he takes the baton to direct them, they seem fraught with deep meaning.

A HUMOROUS DICTIONARY OF MUSIC.

BY PROF. A. KALAUER.

TRANSLATED BY A. B. H.

RECHSTEIN—A renowned pianist and composer who, through his herculean attacks on the piano, became the bugbear of all piano manufacturers, in spite of the fact that he seldom wrecked more than two or three pianos during an evening.

OSTRICH (to have an) is really only the province of the critic. These form a hasty judgment at an evening performance, so that the audience may discover in the morning papers whether they enjoyed themselves on the previous evening. Should the papers desire to express an opinion before the performance, they simply dole out boundless praise. In the case of new orchestral compositions, they recognize in the instrumentation unmistakable harmonies from Wagner, as well as a lack of originality. If it is a case of great technique, they tell us of a lack of extol as how the same piece was given a different rendition by von Bülow, d'Albert, Joachim, Niemann or any other tint suits the case. A diligent perusal of and reference (by the critic) to the newspapers gives an air of knowledge to his work.

VIRTUOSO—To become a virtuoso in these days is not much to be desired. The woods are so full of them that they cannot earn enough to have their hair cut. The fiddle players seem to have the best prospects of scraping somewhat together.

WAGNER, CARL—Mighty man, had very large hands, which were responsible for his writing such unplayable, gigantic chords in his piano works. Otherwise quite talented, particularly in the operatic field. His last thought was: "At the Mill sits a man with a sponge."

TAUBER, CARL—Strenuous piano-piano and rain-maker. He played with such power, not to say violence, that his audiences, even though they arrived in fair weather, always went home in the rain.

TRAVELER'S TIME—A thing that nobody has in life, one must marvel at the small value musicians place on this article, and who still find time to play adios. Many virtuosos have already begun, in a prize-worthy manner, to hustle along the slow tempos. The thing must be done in a systematic manner: slow pieces are to be played fast, faster, still faster. Robert Schumann seems to have anticipated this evolution in a hazy sort of way, when in his G Minor

Sonata he gives brief directions to play: fast, faster, as fast as possible, still faster! Programs will soon begin to take on an appearance somewhat like this:

Scene for Soprano.....Schubert.
(Lohmann 20 minutes—on this program 10.)
Wanderer—Phantasia.....Schubert.
(Everywhere else 15 minutes, here only 7½.)
Waltz in E-flat Major.....Chopin.
(Formerly one minute; now one second.)

Our entire musical fashion will change and recede, a fresh new form. A Chopin evening, consisting of the complete works of the master, will become the simplest undertaking in the world; the audience might easily be able to go home to tea at 8:30; while the overworked critic could conveniently attend a half-dozen concerts in a single evening. Yes, it might be quite possible after an unblatant performance of "The Meistersinger" to go to rest—at least for people who have time to sleep to a finish in the morning.

THREE SHORT HISTORICAL NOTES.

ORIGIN OF THE MAJOR SCALE.

It is commonly believed that our major scale had its origin in the Greek modes; to wit: it is a survival of what is called, in the ecclesiastical system, the Ionian Scale, this being the only octave succession in which the half tones fall between 3-4 and 7-8. But history shows that the major scale has existed in Asia from time immemorial, so that it would be difficult indeed, if not impossible, to trace the exact origin of the scale. All that is known regarding the musical scales of the Greeks is that they consisted of groups of four notes, ascending in natural order, and that two of these groups put together form a scale of one octave, such as we are used to.

THE HISTORY OF FINGERING.

Very little attention was paid to fingering before the time of Johann Sebastian Bach, probably for the reason that the keyed instruments that preceded the clavier were so constructed that they admitted of little else than a continual staccato effect. A great musician (Schultz, also called Praetorius) is quoted as saying, as late as the year 1619: "It is absurd to make a fuss about what finger should be used for this or that note; let the pupil strike with any finger, etc., etc." In 1730 a protest was made against the use of the thumb in performance. In modern times there have been three systems of fingering, i. e.: three different ways of indicating fingering, viz.: the "American," "English" and "Foreign" (that of Germany, France and Italy). The "American" introduced a cipher (0) for a thumb sign, thus: 0, 1, 2, 3, 4; the "English" an X for the thumb, thus: X, 1, 2, 3, 4; the "Foreign" calls the thumb finger number one, and uses: 1, 2, 3, 4, 5. This latter method is the one most commonly used at the present time. The entire system of fingering for the piano, as now followed, developed from a chaos of impractical rules into a more perfect arrangement under Bach, but only so much of his method remained as was retained by his third son, Carl Philip Emmanuel Bach (1714-1788). The system has passed through numerous changes in the hands of Clementi, Cramer, Hummel, Chopin, Liszt and others, gradually assuming its present form.

ABOUT SCHOOLS OF MUSIC.

Certain groups of composers are sometimes referred to, in history, as belonging to this or that "school" of music. Certain musical works, also, are described as the productions of, or as belonging to, such and such a "school." Musical works, also, are described as the productions of, or as belonging to, such and such a "school." Beginning about the end of the 14th century, one country after another would, for a time (perhaps for a century or longer), take the lead in the cultivation of the art of music. Musicians of that nation and period, and the musical works produced by them, constituted the so-called "schools." The music thus produced was distinctly characteristic of each particular nation. We read of the Old French (Franco-Belgian) school, which began in the 14th century; the Old English school, in the 15th and 16th centuries; the Italian school, including the Roman, Venetian and Neapolitan, which was inaugurated early in the 16th century; the German, which dates from the time of Luther, beginning about the year 1524; and the French school of opera, dating from 1645.—Robert F. Chandler.

The Greatest Composers in the World

Have spent the best part of 1905 in writing for THE LADIES' HOME JOURNAL. Early last spring the magazine sent a musical authority abroad for the sole purpose of procuring from these world-famous masters examples of their best recently-completed work. He visited the noted musical centres of Europe, traveling from London to Paris, Vienna and Berlin, and from Italy to Norway. After months of unremitting effort he secured for us:

A Beautiful Nocturne by Ignace Paderewski

Full of charming qualities heretofore not found in his music. So tender and haunting is its melody that it seems as if the marvelous Polish composer were dreamily recalling the touching romance of his early marriage to the sweet Rumanian bride, whom he loved and lost long ago, before he became known as the greatest pianist of his time.

A Dance Waltz by Madame Chaminade

This is the latest, as well as the most playable and danceable waltz she has composed. Romantic and weird in tone, very melodious, and throughout brilliantly characteristic of this gifted French composer's vivacious style, it combines all that is most individual and striking in her work.

An Easter Song by Edvard Grieg

As graceful and captivating as anything the "Chopin of the North" has ever done. It is simple, too, like all really great works of art—simple enough to be easily played and sung. Through its flowing melody sounds the distant pealing of Easter bells, and the whole song pulsates with the beauty and joy of Eastertide.

A Piano Composition by Josef Hofmann

Which displays all that is best in the creative work of this distinguished master of the piano. The movements are highly interesting and delightfully harmonious—the stream of melody as unfailing as Mendelssohn's, and the atmosphere suggestive of much of Schumann's dreamlike charm.

An Exquisite Song by Richard Strauss

Germany's wonderful musical genius, whose songs have repeatedly captured the popular heart. His wife, the noted singer, Madame Strauss-de Ahna, made them famous throughout this country by singing them in all the concerts of his American tour. This song is a sweetly mournful setting of Burns's "John Anderson, My Jo."

A New Waltz by Moritz Moszkowski

Spirited and flowing in style, full of sparkle and color, yet easy to play; in short, another "Germany" by this "king of melody." Its length is about the same as that of his famous "Maurice Waltz," and he has carefully marked the fingering and the expression so as to make both absolutely clear to every player.

A New "Strauss" Waltz by Eduard Strauss

One of his daintiest and most readily played efforts. It well sustains the high reputation as a writer of dance-music of this aged Austrian composer, who has acted as conductor of music at the court balls of the Emperor Francis Josef for nearly forty years, and has played before more crowned heads than any other musician in Europe.

We shall also publish a number of other carefully-selected pieces of music, including

The Josef Hofmann Music Awards

This great competition for American piano compositions naturally aroused the most widespread interest and brought out a very large number of submissions. Mr. Hofmann is now busy examining them, and as soon as possible after January 1, 1906, the awards will be announced and the three prize compositions published in THE LADIES' HOME JOURNAL.

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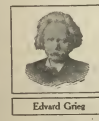
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CONTENTS
"THE ETUDE" - February, 1906

The Advent of Endowed Institutions in American Musical Education.	57
The Piano's Soliloquy.	58
Some Thoughts on Pedaling.	59
Characteristic Music.	59
Noises and American Music.	60
Reading Music at Sight.	61
The Elements of Musical Appreciation.	62
A Little Story with a Moral.	63
Gymnastic Wrist Exercises.	63
The Young Woman Pianist and Her Business Prospects.	64
The Modern Minor Mode.	64
How to Memorize Music.	65
The Triumph of Counterpoint.	66
Practical Ideas Applied to the Teaching of Children. V.	67
The Critique Book.	68
Children's Page.	68
Editorial Notes.	70
Vocal Department.	71
Organ and Choir.	71
Vocal Department.	71
Teachers' Round Table.	74
State Music Teachers' Association.	79
Announcements by the Publisher.	79
Musical Items.	80
Humorous.	83
Home Notes.	85
Questions and Answers.	85
Comments on European Musical.	86
Recital Programs.	87

MUSIC

Ariel Scherzo Waltz, Opus 151.	1
The Graces (4 hands).	4
Serenade.	4
Wedding Day, Opus 65, No. 6.	10
Air de Ballet, Opus 85, No. 3.	14
On with the Polonaise.	16
Dance Nègre.	16
Robinson Crusoe.	20
Waltz Nightingale Song.	21
Dear One.	24

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Lyon, Christ is Risen	..16
Maker, Now is Christ Risen	..16
Martin, As it Began to Dawn	..15
Newcomb, Day of Resurrection	..15
Nichol, Now is Christ Risen	..15
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NO. 2.

The Advent of Endowed Institutions in American Musical Education

Including the views of **DR. FRANK DAMROSCH**, Director of the Institute for Musical Art of New York, upon Conservatory Conditions in America and in Europe

By **JAMES FRANCIS COOKE**

1

A Review of Musical Education.

With the great intellectual awakening which electrified all Europe, following the discovery of America, Italy, "the mother of Columbus," manifested her pride by various enterprises which have now become little more than dreams of her glorious days. In the year 1537, in Naples, the conservatory, "Santa Maria di Loreto," was founded. The first music school came into existence nearly five hundred years later than the first university—that of Salerno, which was founded in 1000. The Naples Conservatory was an eleemosynary institution in that its pupils were mostly orphans.

The following century brought forth a State music school in Lisbon, Portugal. In 1771, a State music school was founded at Stockholm. Just as the United States was recovering from the terrible effects of the Revolutionary War, France founded the National Conservatory in Paris. A little later, in Germany, through the enthusiasm of Joseph Frolich, a humble teacher, the splendid medieval city of Würzburg founded the first German music school, one which is still in flourishing existence. Other famous music schools were found in the following years: Prague, 1808; Vienna, 1817; Brussels, 1813; Warsaw, 1821; Royal Academy of England, 1822; The Hague, 1826; Berlin, 1822 (Church Music Institute, 1833, for compositions; for practical musicians, 1869; Dessau, 1829; Leipzig, 1843; Munich, 1848; Rotterdam, 1845; Cologne, 1850; Stern Conservatory (Berlin), 1850; Darmstadt, 1851; Straasburg, 1855; Dresden and Stuttgart, 1856; Frankfurt and Florence, 1860; Amsterdam, 1862; St. Petersburg and Christiania, 1865; Copenhagen, 1866; Weimar, 1872; Hoeb Conservatory, Frankfurt, 1878. This list, while not altogether complete, outlines the development of European musical educational work from the institutional standpoint.

Most of these schools were either State schools, semi-State schools, or endowed schools. Notwithstanding the success of the Stern, Kullak, Klindworth, Schwanke and other private conservatories, it may readily be seen from the above, that musical education, so far as conservatories are concerned, has been largely dependent upon outside assistance. A private music school depends largely upon the interest, enthusiasm and judgment of its principal owner or founder. With the death of the founder or principal, the school loses its motive power, as it were, and few private schools have been able to continue under other management.



Frank Damrosch

Endowed Institutions.

It is this very permanence which an adequate endowment confers upon a school, that is the most advantageous characteristic of such institutions. It tends to distribute the interest formerly concentrated in the chief owner, among all the teachers engaged. It gives each teacher a feeling of security which he cannot associate with institutions destined for more transient existence. It is obviously difficult to estimate the effect upon the music of the last century of the great contributions of such men as Dr. Hoeb—who gave his fortune to found a conservatory in Frankfurt—and others. It is the Hoeb Conservatory

that we have to thank for the most important part of the education of Edward MacDowell. The munificence of other public-spirited men in Europe has been the means of assisting many an American student. These endowments, however, are but trivial beside those of the thousands of musicians who have so liberally contributed their golden hours to students—never expecting any monument more permanent than the consciousness of the perpetuation of the ideals for which they have spent their lives. It is to these benefactors and philanthropists across the seas, that the American musician bows with gratitude and reverence. The real philanthropists are men of the type of Franke who, in 1605, with a capital of \$2.80, founded in Halle an institution which has taught 118,000, and has today 3000 children under its care.

How, indeed, are the easily-spared millions of a Carnegie or a Rockefeller to be compared with the endowments of a Schubert, a Pestalozzi, or a Horace Mann—who gave not a little from a great fortune to the cause of education, but their very lives, that the world might be better? These are the greater benefactors of mankind.

At last the endowed conservatory on a large scale has made its appearance upon our shores. Through the executive ability of Dr. Frank Damrosch and the public spirit of Mr. James Loeb, the United States now has a music school with an endowment fund of \$500,000 and the assurance of further financial support equal to and, in the majority of cases, greater than most European music schools. An endowment of 2,000,000 marks for a music school would create an apparatus in musical circles in Germany; but in America the great plethora of money has so minimized the real importance of the event that musicians seem to have taken little cognizance of the element which will certainly have a most powerful effect, not only upon the art development of America, but a direct effect, no matter how slight, upon the business of every individual teacher on this side of the Atlantic. Not many years can pass before the rivalry of other cities in America will lead to the foundation of music schools with substantial endowments. The munificence of Mr. James Loeb in founding the "Petty Loeb Fund" and the resultant Institute for Musical Art of the City of New York will have an influence more far-reaching than it is safe to predict. It is obviously to the interests of all musicians, students and teachers, to study these conditions and to exercise all possible foresight in order that their art-work may be broadened in sympathy with the new movement.